

Senta Maria Rungé
FACE LIFTING BY EXERCISE



FACE LIFTING BY EXERCISE

by SENTA MARIA RUNGÉ

ALLEGRO PUBLISHING CO.

POST OFFICE BOX 29687

LOS ANGELES, CALIFORNIA 90029

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The Author . .

has devoted many years of research, culminating in this book. Because of its underlying principle of muscle shortening, her method, **FACE LIFTING BY EXERCISE**, is the only one in the world by which one can lift a face naturally.

When Senta Maria Rungé, outstanding beauty authority says, "You do not have to lose the beauty and youthfulness of your facial contour with the passage of years," she speaks with full confidence because she has proven her statement with countless women and men the world over.

She explains that what may appear as loose, flabby skin collecting at the laughline or in the lower cheeks, beside the chin, etc. are merely elongated upper cheek muscles that have lost their tone which is their elasticity or ability of holding up. The fine skin covering the flesh does not have the strength to hold up when the weight of the flesh moves and pulls downward. Although its elastic tissues have to surrender to the pull, the gratifying fact is that they will once more return to the size and shape of the muscle-flesh when that has been shortened through proper exercise.

As to how the system came into being, Senta Maria Rungé smiles and tells you, "It was born out of my own necessity." A European, who endured privations during the difficult years of World War II, says it was those hardships of war that had begun to etch themselves on her face and throat when she was much too young for such aging. "I was only in my twenties when I suddenly realized that my throat was flabby and my face showed definite signs of sagging. I decided to try and find a way to stop the aging process, if it was possible."

"Having been aware that the face is composed of muscles like the body whose firmness depends on adequate exercises - it was natural to me that only appropriate exercises could tighten up my relaxed facial muscles. Some people I knew were practicing grimaces and foolishly believed they were exercising

their facial muscles. This, I could never understand, since reason and logic tell us that grimacing merely misforms muscles into lines, furrows and ugly features. Like myself, I found others interested in this subject of learning more about the muscle structure of the face. Doctors, Dermatologists, Physical Therapists and Cosmeticians became challenged by the logical idea to exercise facial muscles in the search for the Fountain of Youth."

Senta Rungé says, "I, myself, undertook extensive research and study on this subject which included experiments on my face and constantly continue to do so." When she noted encouraging improvements, she confided her findings to a few close friends who followed her advice and were enthusiastic about the results. That was the beginning of a successful career which today helps countless women and men around the world.

The author says, "I have put my answers into a scientific formula of isometric exercises." She has surveyed the face into eleven major muscle groups that, based on her knowledge, contribute major contour defects upon relaxation. Of course, she says, "the structure is comprised of more muscles than I have included in my method, but those cause only minor problems and we would not find the time to exercise them all." From physical therapy, she learned that one muscle movement in a long range of slow movements has many times the value than do many muscle movements in a short and consequently fast range. Her example is to lift your arms up once quickly (short range) and then once very, very slowly (long-slow-range movements), which will make you feel the difference. Based on this idea, she was determined to find a way to resist all major muscle sections which would permit the longest and slowest muscle expansion possible.

Over a period of many years, Senta Maria Rungé found an adequate resistance for all the muscle groups, to her concern. According to her, those particular resistances permit us to impose the greatest effort on the muscles involved through the desirable long range movements. The blood circulation, stimulated by the implied mechanical and chemical process, brings about an instant shortening of the particular muscle sections, which in turn, means instant improvement to the exercised facial contour. "I sometimes wonder why I am constantly challenged by this subject. However, I do believe that we all have been given our specific assignment in life, as a commitment to our Creator. We are each a unique individual with our own special gift to offer the world. As has been said, there is

no man born into this world without his talent being born with him. Having accepted this work as my commitment and given it much energy and effort, I have today the most advanced, comprehensive and effective method in facial contouring for retaining as well as for rehabilitating collapsed facial contours. To take all the credit for the accomplishments would be selfish and unfair, for there are others that have contributed their building blocks. My colleague, the late Helen Hede, especially deserves great recognition for her knowledge and achievement in this area."

The author immigrated to the United States after World War II. She made the American people "contour conscious" in 1959, when she introduced her method, **FACE LIFTING BY EXERCISE**, through a four-and-a-half page cover-line article in Vogue Magazine. That provocative story, which brought a new message and welcome encouragement to its readers, was followed up with a bestseller hard cover beauty book. Six months later, the second edition had to be printed. In the fall of the same year, her popularity increased rapidly when, through a daily half-hour television program, she was able to demonstrate to the Southern Californians, the effectiveness of her method. They had to be convinced, because - right before their eyes - they saw almost unbelievable transformations in the facial contours of her mature models . . . live, on-camera.

In the early sixties, Senta Maria Rungé opened the doors of her salon in Hollywood, through which walked the most famous personalities of the motion picture industry in search of *their* Fountain of Youth. The walls of her salon were covered with testimonials which she received from approximately 12,000 viewers who participated right in their own homes.

This busy woman, besides having become a recognized leader in the field of facial rejuvenation, has found time to raise a family of four.

HAROLD M. HOLDEN, M.D.
520 S SAN VICENTE BLVD.
LOS ANGELES 48

Dear Madame Runge:

As a practicing plastic surgeon for over thirty years of experience, I have found that your work in facial exercises can play an important role in facial rehabilitation; and even more so in the avoidance of excessive wrinkling and sagging of the facial skin.

The surgical face-lift is the only procedure that can remove the excess sagging skin in advanced cases; but even after the most complete and extensive lift, it is not long before the vertical folds on the neck and under the chin reappear.

The facial exercises as advocated by you offer promise to prevent this recurrence after the surgical lift, and possible in many cases effect sufficient improvement that the lift could be postponed indefinitely.

Harold M. Holden, D.D.S., PH.D., M.D., F.I.C.S.
Los Angeles, Calif.



Beverly Hills, California

Dear Madame Runge:

About eight years ago I turned on the T.V. set and saw your program "Face Lifting By Exercise". The exercises didn't look hard and, as I had a couple of lines I didn't like, I tried them. I was so impressed and delighted with the immediately visible results that I have continued your exercises ever since.

As I am a professional entertainer even the tiniest facial lines are disturbing and could interfere with my career. I found that, in addition to the regular exercises, just before I went on stage, I could exercise out all of the visible small "tired lines".

I have a grown son who just completed a tour in the United Air Force. More than once while visiting him, we had the humorous problem of being accused of being newly weds.

I am very grateful for the help you have given me and for your kind friendship and advice on the use of your exercises and creams. I wish the same success to all who come in contact with you and your wonderful method.

Sincerely,

A handwritten signature in cursive script that reads "Laurie Loman Beinfeld". The signature is written in dark ink and is positioned above the printed name.

Laurie Loman Beinfeld

MY APPRECIATION...

To John Engstead and Bill Miller, for interpreting my method visually through their outstanding talent in photography.

. . . and . . .

To the models - who have been enthusiastic followers of my method - for their ability and cooperation in demonstrating the exercises.

Thank you all ! !



DEDICATION

This book is dedicated to Gurumayi Chidvilasananda, as it was written through her love and inspiration. Offering this work is a small gesture of my gratitude to one whose spiritual guidance eternally sustains me.

SGMKJ

FACE LIFTING BY EXERCISE

by SENTA MARIA RUNGÉ

DEAR READER...

Not so long ago, "face lifting" was associated exclusively with the plastic surgeon's knife as the only rescue for the "fallen face", which, so it seems, "suddenly" appears between the ages of forty and fifty. The fact is, that once the biological process of growing up is completed, the face begins to change its contour en route "down". At the end of the teens, the "baby fat" which cushioned the youthful soft roundness up to this time, gradually diminishes, thereby conveying the shaping of the face to the muscle structure beneath the skin, and so transforming the facial contour of a boy into a man's and a girl into a woman's.

Also imperceptible to the eye, this muscle structure changes constantly - perhaps daily - due to gradual elongation of the muscles responding to the gravity's pull. It is this gradual lengthening of the muscle tissues, that projects to the largest part, the number of calendar years. At 20, a face looks different than at 25 or 30, because the cheeks, the chin line, and or, eye-lids, have changed their position; they have slightly drooped down. The once high-fitting "youth-full-ness" shifts downward, leaving hollowness at the top and collecting (where it is not wanted), fullness at the bottom of the face. The collapse of the upper cheek muscles alone may cause more than fifty percent of the aging appearance in the face. Consequently, elimination or correction of such collapse contributes equally to a younger look. Every tiny millimeter increase in downward shifting of a muscle section announces the sum total of birthdays. Therefore, it is not the skin, but the positioning of the muscle flesh beneath the skin, which portrays for the most part a woman's or a man's age.

The facial muscles, like muscles everywhere on our bodily structure, need to be exercised to maintain their firmness and tone. My isometric exercises are designed to firm and to shorten elongated facial muscles, thus, literally lifting a face. The lifting possibility, of course, is determined by the degree of muscle elongation, which depends largely on one's age. With each and every day that you apply one or more of my scientific facial exercises, you cannot help but see yourself looking younger, since each correctly applied exercise in this book has the power to turn your clock back . . . regardless of age. And if your contour

can afford to eliminate 20 years from its appearance, this book can teach you how you may achieve this.

That the outer can change the inner, indeed, the entire personality, has been proven to me over and over again during my salon activity in Hollywood. Drab, mousy, reticent girls, as well as women and men who realized they had a facial imperfection but did not know how to correct it, within a few weeks, blossomed and became almost "new" people - alive, vital, happy and optimistic. Being aware of imperfections gives one a very insecure feeling, which can, in turn, become a great hindrance in life. It is my desire to give women and men everywhere, a sense of self confidence about their facial appearance. I am grateful that with the information in this book, I am able to help fill the void in facial care, so that every woman and man can find assurance in their desire for facial beauty and, this, I am certain, YOU can do!

Although real beauty lies within . . . as a state of mind . . . it is the integration of the physiological and the psyche that makes up the image of the whole being. It has been said that a beautiful soul can exist only in a beautiful frame, which is the outer you, and that the soul can express itself nowhere more perfectly than in the face. We must realize, however, that to care for the outer body and to have it always look its best, we must be willing to work consistently, in order to achieve what we hope for.

Regardless if you are a woman or a man, you owe it to yourself and to others to make and give the best of yourself. Looking our best does not suggest vanity, as was considered in former times; it merely expresses that we care for others . . . the refusal to do so expresses selfishness.

Also, the few who have been gifted by Nature with an exceptional abundance of beauty assets, must work consistently to preserve those gifts. Chronological age is not and cannot be a measurement of beauty, because beauty is ageless. A beautiful girl will maintain her beauty all her life, providing she works for it. In fact, with the passing of years, she may actually mature in beauty and become even more lovely than in her younger years. Today, when beauty aids are available to women and men in all walks of life, everyone who has the desire to explore the most attractive self, also has the opportunity to attain this goal through KNOWLEDGE.

And so, this book has been written to pass on to you the latest tools that you will need to achieve your beauty goal. Equipped with this knowledge, you will be able to apply, explore and present the very best of yourself . . .

FOR A MOST BEAUTIFUL AND HAPPY YOU !

CHAPTER I

Beauty Of Expression

THE POWER OF EXPRESSION

Although it is said that Mona Lisa was a beautiful woman, it was her expression - her smile - that fascinated Leonardo de Vinci, thus preserving her famous smile for over 500 years. Skin quality and structural form are basic beauty assets of the face; the expression is the manager or administrator of these assets. Depending on its ability to do this job, your facial expression may increase or decrease the value of your basic state of beauty. After all, your facial expression creates the first impression on observers - and the first one, usually, is lasting. Indeed, your social happiness and business success may depend upon the very first impression you make on those you meet!

Expression is a state of mind, that is transferred by actions into unspoken words that may have an irresistible power of attraction or repulsion.

ATTRACTIVE EXPRESSION:

This attraction, which has a magic power - especially toward the opposite sex - is termed charm. Your beauty is increased under the management of attractive expression.

LACK OF EXPRESSION:

Expressionless faces are tasteless - like food without salt. the beauty of your facial skin and form receives no benefit from this insipid management.

REPULSIVE EXPRESSION:

Repelling expression is the manager that ruins the estate of beauty.

YOUR EXPRESSION LABELS YOU

No part of you is more expressive or fascinating than your face. Your mental attitude and emotional life, both, are illustrated in it; the quality of your personality shows in your expression. The eyes, which are called the "windows of the soul", express emotions involuntarily. The voluntary tools, on the other hand, for facial expression, are muscles which are partially or completely attached to the skin and activated by subconscious or conscious will to determine the appearance of the face. The first impression a person creates is judged by the form of her or his facial features. Paintings and drawings - particularly cartoons and caricatures that allow exaggeration - introduce and tell their stories by the kind of characters being depicted by their features of expression. An

expression of attention or surprise is given by raising the frontalis - which elevates the eyebrows and, consequently, wrinkles the forehead. If this action is exaggerated by raising the eyebrows still higher, the expression becomes one of fright or ferocity. Pulling the eyebrows together in a vertical scowl creates an expression of disapproval, scrutiny or criticism. Pulling the mouth corners down expresses skepticism or sadness. Now you can understand that these features can disturb even the most beautiful face.

HOW TO EXPRESS A BEAUTIFUL "YOU"

"Expression" reflects the inner Self which is the soul . . . and Love is the beauty of the soul. Henry Thomas said: "Beauty is not only a physical invitation to life, it is, especially, a spiritual confirmation of life." Beauty, in fact, does not exist outside until our awareness of it unfolds from within. Beauty is a concept, created by and projected from, our inner resources. Whenever you direct your thoughts inward, you will suddenly discover that YOU are the creator of your concepts of beauty, which lie in the spiritual realm within. To acquire such a sublime asset, one has to be able to love oneself, a gift accessible to everyone . . . simply for the asking. Prove it to yourself by practicing the following: Each night just before falling asleep simply tell yourself: "I am beautiful and I enjoy being me." Listen to these words while you repeat them a few times. Your subconscious mind will then take over and work for you while you sleep. Then, upon awakening, tell yourself again: "I am beautiful and I enjoy being me." After you have practiced this simple and most effective suggestion for a while, you will begin to behold in your mirror the very person whose facial expression confirms, "I am beautiful and I enjoy being me." If we can accept and love ourselves, we then can love the world in the awareness that everything serves its own purpose. No expression is more beautiful than that of love and compassion.

SELF IMAGE

It cannot be stressed enough how essential a positive attitude is in our day-to-day life. We are the way we appear to ourselves. In fact, the whole world is as we perceive it. It is not so important how others view us, for every being has its own perception, but how we see ourselves. During my career in the salon, I had many clients with every possible defect in skin and contour who, nonetheless, possessed a beautiful and self-assured image of themselves, as opposed to certain beautiful, young women who expressed discontentment about their facial appearance.

The desire to see ourselves beautiful has nothing to do with promoting pride or competition . . . it is, instead, the very root of a healthy psyche. If you wish to be seen as beautiful by your family and friends, you have to first see yourself as beautiful. The image you have of yourself carries over to others, because our self-image is an aspect of our psyche. Whenever you catch yourself with a negative attitude, get rid of it and replace it with a positive one. Instead of saying to yourself: "I am ugly and old", tell yourself over and over again . . .

" I AM BEAUTIFUL AND I ENJOY BEING ME ! "

If you keep this attitude in your mind while you do the exercises, you will discover that they work much faster for you, and, of course, the results you obtain from the exercises will help you boost your self-image.

CHAPTER 11

Beauty Of Skin

STRUCTURE OF THE SKIN

The skin is composed of two basic layers:

- a.) a superficial layer called the epidermis.
- b.) a deeper layer of connective tissues called the derma which is the true skin.

The epidermis is the very fine visible outer-skin layer from which we are trying to remove the dead tissues with our daily cleansing procedure. New tissues are constantly and continuously being formed underneath and pushed upward where they die and have to be removed to make room for new tissues.

Embedded within the derma are the sebaceous glands (so important for our cosmetic purposes), the sweat glands, hair roots, nerve fibers and the tiny blood vessels called capillaries. The sebaceous glands have the job of keeping our skin lubricated and soft. The tiny capillaries, which are shaped like hills curving up and down, have the function of delivering nutrients to every cell of the facial skin.

NATURE'S WONDER

The native environment in the human's first form of life is water, and out of this one-cell-cause have grown multi-millions of cells to form the human body. An average adult's skin, alone, has approximately ten million cells. To keep this highly complicated mechanism of Nature running smoothly is partly in our own hands. Although we all come from ONE, each one of us varies from the other in all of our multi-millions of cells, and so we distinguish one individual from the other. To living matter, moisture is more important than food . . . for water is essential to carry on the life process. A man will perish of thirst long before he starves, a fact to which each individual cell contributes.

BEAUTY OF THE SKIN AND ITS DECLINE

Our baby skin, Nature's birth gift, was the most beautiful skin we ever possessed. However, not everyone at birth is gifted equally by Nature. According to the law of inheritance, Nature favors some skins more than others, depending largely on the moisture content in the skin. The tightness and plumpness of our skin is the result of the water content, which accounts for approximately 75% of its make-up.

The skin is alive and renews itself constantly. The tempo of this process depends on the person's age. It is estimated that in a young person approximately eight million new cells are being processed daily. This production gradually declines with the passing years, bringing functional interruptions of the skin tissues and lack of activity of the oil glands, whereby the skin loses moisture and, with it, elasticity. We then have what we might term "Decline of Youth" in the skin. The aging process of a skin with its withering and flabbiness, cracks, lines and sagginess, is mostly due to lack of moisture.

WHAT CAUSES LINES IN THE SKIN?

Beauty of the skin and its lasting qualities depend on its moisture content. A child's skin does not etch lines from squinting, laughing or frowning, because a moist skin simply cannot crease, as does a dry skin, and the drier the skin, the deeper the lines will etch. Extensive dryness may act so destructively on a skin, it will actually cause cracks in the skin tissues. Clearly, the aging process of the skin, with its unattractive listlessness and lines, is caused by lack of moisture. The drying process has not just started when it first becomes visible, as one might reasonably suppose; far more likely, it started at the end of adolescence, with the exception of the oily skin types. How many youngsters etch their crow's feet while skiing on snow or water, or while otherwise playing out-of-doors? Such lines are a sign that valuable moisture in this particular skin area has escaped. Drying of the facial skin always starts on the sides (crow's feet area) . . . and the very last part to wrinkle is the nose, since the oil glands at the center of the face are more abundant.

HOW DO WE DISTINGUISH SKIN CREASES FROM CONTOUR WRINKLES?

As mentioned previously, the beauty of the skin depends on its moisture content . . . lines and creases in our skin are evidences of the lack of moisture. Nevertheless, we must distinguish skin creases from contour wrinkles. Wherever in the face we are able to move the skin voluntarily, there are muscles attached to the inner layer of the skin. In every one of these places where we move the muscles, we have a potential line, fold, furrow or dimple. Such places are on the forehead, where we create horizontal lines through lifting the eyebrows up, and between the eyebrows, where we create vertical lines through pulling the brows together. Each line that appears is an indication of a muscular attachment since, without the muscles, we could not move the skin and,

consequently, could not get a line or wrinkle. Another area is underneath and on the sides of the eyes where squinting and laughing make lines. This occurs from moving our cheeks upward, causing the tiny muscles underneath the eyes to be pushed into wrinkles.

By moving the laugh line (nose-mouth line) upward, we cause lines, as all four of the upper cheek muscles are attached to the skin in the laugh line. We can 'smile' our lower cheek flesh backward with the little curved vertical line beside each mouth corner. In a fatty and moist skin, this line becomes visible only by smiling, through pushing the mouth corners backward. However, once the baby fat in the mouth corner area diminishes, this little smile line will be visible at all times. Some people, in their youth, have dimples in the lower cheek when they smile - these, in later years, will show up as lines when the mouth corners are moved backward; an indication of a muscular attachment to the skin in this particular area. We see many wrinkles on the upper and lower lip when we purse, and each wrinkle or line appearing there, gives us evidence that on this very spot there is a muscle attached to the skin.

On the throat, it is the horizontal lines that tell us the places of muscle location in the skin. When moving such a muscle, and if the skin contains sufficient moisture, the muscular movements will not leave any trace; but when they do leave traces and tracks, one knows that the skin lacks moisture there. Those muscular movements leave creases in the skin. If the crease is deeper than on the mere surface skin, it is a contour wrinkle, because the line is within the contour of the face. Since the contour of the face is determined by the muscle flesh underneath the skin and by the muscles partly attached to the skin, a contour wrinkle indicates a collapsed muscle or muscle group.

All wrinkles can be corrected by proper exercises. In my practice, I have known instances where women had beautiful moist skin in quite advanced years. Although the muscles underneath had collapsed and were shaky when moved, the skin had not creased, which evidenced its rich moisture content. But I regret to say that I have also seen young girls with perfect, youthful, firm contours, yet, with creases in their skin put there from unconscious, habitual muscular movements.

FACTORS DRYING TO THE SKIN

Sun and wind have drying effects on the skin. Perhaps this answers the frequently asked question from drivers, as to why their left side of the face is drier and more wrinkled than the right side. Worst offenders in this drying process are the winds of Spring and Autumn as well as the sea breezes. A picture of an old Indian woman with her leathery-looking skin and the weather-beaten appearance of a seaman, will show plainly what too much exposure to dry air or salty winds can do to the skin. Also, we know that people living in hot climates where the humidity is high, show age in their faces more quickly than those living in cooler climates. This is because the skin and muscles lose elasticity under the influence of the hot, damp air. In such climates, the skin, in a short time, shrinks like silk under a hot iron. Hot steam baths, which open the pores, are good for deep cleansing purposes, but unless the skin is tightened afterwards with cold water, it will eventually shrivel up for the same reasons.

As we know, sunlight is vital to health, and that of Summertime, brings with it extra added health and beauty. But this is true only if moderation is practiced. Too much sun, especially if taken all at once, may result in harmful damage to the skin. And, very confidentially, a suntan is fashionable only until a certain age, which the moisture content of a skin will determine.

Dry, icy air, like moist heat, is also damaging to the skin. We have evidence of this from the Eskimos, whose skins, even though protected with heavy grease, show the adverse effects of the climate in which they live.

Heat and ice, especially if applied directly to the skin, will tear down the tissues. Applying heat and ice to the skin may have temporary beauty effects, but in the end, both are harmful.

It may surprise many readers to learn that water, allowed to evaporate on the skin, dries the skin. Proof of this, are chapped lips and hands. Those living in cold climates may have at times experienced this fact, to the degree that the skin of their hands bled from the dry, cold winds - to which their insufficiently dried hands were exposed. And I am certain that we all associate

chapped lips with windy days. Due to the ever present moisture on the surface of our lips, they not only look and feel dry, as does the rest of our facial skin, but they actually chap when exposed to wind.

Allowing the salty ocean water from a swim to dry by air, may be a temptation, but, besides drying the skin, the sticky, salty sea water acts like glue to clog the pores. Also, the chemicals used to purify pools are particularly drying to the skin. Therefore, always rinse off with a fresh shower after swimming, and dry the face and throat with a towel since water allowed to evaporate on the skin, dries the skin. Another successful and widely practiced "drying treatment" on the facial skin, is washing it with soap. Soap cleanses the skin by removing its surface oil, a process that obviously can be beneficial only for oily skins. Unfortunately, this method - although outdated since the discovery of cleansing cream - is commonly practiced on dry skins, which is like quenching fire with fuel. Shaving a dry skin with soap demands to be followed up with a moisturizing skin care product. A flaky and withered looking skin looks lifeless and unattractive in a woman's and a man's face alike.

Since the moisture content in one's skin determines its beauty and elasticity, it stands to reason that all measures be taken to preserve its moisture. At birth, all skins are endowed with a reservoir of moisture that demands to be managed thriftily, in order to enjoy its beautifying qualities for a long time. Therefore, all precautions should be taken to prevent the moisture from escaping its deeper layers, since once it moves up to the surface it evaporates. Perspiration, regardless if triggered by sunbathing, fever or facial steaming, is drying to the skin because perspiration forces the skin's moisture to the surface. At the time the moisture reaches the surface, and until it has evaporated, it does lend the surface skin a youthful moist glow; one could easily be deceived by the impression that perspiration and steaming the facial skin are beneficial in moisturizing the skin. The fact is that the "true skin", beneath its superficial layers, loses valuable moisture with each perspiration and, therefore, promotes its drying process.

Unfortunately, many "moisturizing" cosmetics and "temporary wrinkle removers", are based on the same deception. Their ingredients catalyze the skin's moisture to the surface, plumping up the tissues, minimizing fine lines, and endowing the skin with a

moist, youthful glow until the moisture, with its beautifying effects, evaporates. All this is at the expense of the "true skin."

HOW TO RETAIN A BEAUTIFUL SKIN

The loss of beauty in the skin is due largely to the activity of the three demons:

- 1.) Functional interruptions of the skin tissues, causing loss of moisture and, consequently, dryness and decreasing skin tone from within.
- 2.) Negative climatic influences, causing dryness of the skin from without.
- 3.) Negligent handling.

HOW TO FIGHT AGAINST THE DEMON

DEMON No. 1 . . . the functional interruption of the skin, may be postponed by supporting bodily health through proper diet, as every cell in your body is built and nourished by the food you eat, the air you breathe and the thoughts you think. The skin's healthy look and lasting youthfulness depends on the support of the blood-stream, which has to deliver the elements of health to the entire body. Activities such as sports and exercises, are important to stimulate and promote increased delivery through the circulating blood. The vitality or decline of a facial skin depends a great deal on adequate circulation produced by facial exercises . . . this process aids the maintenance of skin tone. Healthy blood is created by a wise selection of food we eat.

DEMON No. 2 . . . can be combated with proper skin care. Cleanse, nourish and protect your skin as suggested under "SKIN CARE." Guard your skin against negative weather and climatic disturbances, and avoid everything drying to the skin as outlined previously. Protect the skin against the damaging effects of the sun's ultra violet rays, by applying a good sun-block.

It is no secret that people living in cool, damp areas have the most beautiful skin - moist, tight and radiant. It may sound strange, but even water has its own quality, and some sources of it seem, for beauty purposes, to be better than others. Rainwater is the best, as even our gardens attest. In contrast to rainwater, our cultivated water contains a great amount of calcium and magnesium, both of which have drying effects on the skin. To prevent this drying action, we need to soften our water which can be done by the addition of baking soda or boric acid. Even so, water thus treated, does not have the same magical power for beautifying the skin that rainwater seems to possess.

Years ago, when the water coming down from the clouds above was still clean, I recommended rainwater-compresses as "Nature's miraculous cosmetic" for dry skin. However, the impurity of our air today mixed in with the rainwater, no longer can offer us such benefits.

DEMON No. 3 . . . can be fought with the slogan: "Never stretch the skin!" Regardless of skin quality, certain fundamental rules must be obeyed. For instance, careless stretching sounds the deathbell to lovely skin. Through the daily routines of washing, drying, creaming, and applying and removing make-up, we handle our skin too much. Stretching the skin causes it, sooner or later, to sag. Supporting the "tired head" with the hand, or sleeping on the face, belong to the skin-stretching category. Another bad habit I have noticed is picking on the throat skin. The most sensitive skin on the face lies in the lower eyelid area and every little rubbing by hand or cloth will, in a short time, cause too much skin in this area. All manipulations on the skin must be made in such a way that the skin IS NOT MOVED, because the skin can only be moved by stretching it. A child's skin, when moved, will always return to its original condition, because enough elasticity is present in the skin. But in order to prevent the child from

developing a bad habit, it should be taught at an early age the proper way to wash and dry the skin without stretching it.

DAILY SKIN CARE

CLEANSING:

The treatment has to start at night by thoroughly removing all make-up and dust particles. This is done best with a water-soluble cleansing cream. The latter is preferred over other cleansing creams and lotions, in that it can be washed off thoroughly with water without leaving any residue on the skin. Cleansing creams and lotions which require removal by tissue or cloth have the tendency to clog the pores. Whereas soap cleanses by removing the surface oil from the skin, a water soluble cleansing cream has a deeper cleansing power, plus the fact that it also softens the skin without disturbing the acid mantle on the epidermis. The acid mantle constitutes the skin's own protection against bacteria which soap destroys. Until the skin restores its acid mantle, a fertile field for bacteria is constituted. This condition is a potential contributor and promoter for acne. The cleansing procedure must be performed very gently in order to avoid pressing the dead tissues deeper into the pores . . . which can happen easily on enlarged pores, or if not enough cleansing cream has been used. This is certainly no place to practice your thrift!

If you wear heavy make-up, or live in an industrial city, you will find that one application of cleansing cream cannot cleanse the skin thoroughly. Consequently, a second or even a third application will have to be used until the skin is completely free of everything that clogs the pores. Besides removing the make-up and the dust from the skin, the cleansing procedure also serves the purpose of removing dead tissues which are being constantly thrown off by the rhythmic renewal of tissues. Many women make the mistake of using too little of the cleansing substance.

NOURISHING:

Proper cleansing at night prepares the skin for a good moisturizing night cream - intended to carry moisture to the skin and thus soften it. This important beauty ritual is for the appearance and preservation of its surface texture, and would be meaningless if not performed daily. Just as the lubricant polish of your shoes wears off in one day's exposure to drying elements, so does some moisture in your skin disappear daily through evaporation; therefore, it has to be replenished. The reason for the skin's daily loss of moisture is that, with the passage of years, it loses its ability to bind and to store moisture. A good moisturizing night cream must contain certain ingredients so that it may be absorbed by the aperture of the hair follicle, as well as by the sebaceous glands. Unfortunately, skin aids do not prevent the loss of moisture, because of their inability to form a continuous occlusive covering of the skin.

We apply a nourishing cream at night to permit sufficient time for the process, i.e., while we slumber. A dry skin, naturally, will need and take much more of a night cream than will a normal skin.

Whereas the facial skin requires the application of moisture products only (heavy and greasy creams tend to relax the oil glands and clog and enlarge pores), the skin of the throat requires, in addition to a daily moisture supply, the application of oil, due to the lack of oil glands in that area. Only extremely fine oils make it possible for the throat skin to absorb it efficiently. The rule is to first apply the moisture night cream and then the throat oil.

PROTECTION:

Our beauty ritual in the morning includes another cleansing procedure for the purpose of removing dead tissues which during the night have reached the surface of the skin. Every cleansing should be followed with ten splashes of cold water. Oily skins can tolerate skin fresheners containing alcohol to tighten the pores. However, a skin on the dry side should be tightened only with cold

water (not ice), which stimulates the skin as well as the muscles underneath the skin. Dry off the water with a towel.

After the morning cleansing, apply a moisture day lotion for protection against climatic disturbances. For a day lotion to fulfill its purpose, its ingredients may not be absorbed by the skin and it should not be applied by oily skins. Mineral oil is the base for most day lotions, because it remains on the surface of the skin and subsequently, is able to protect the skin.

. . . DID YOU KNOW . . .

- . . . that brown pigment discolorations on the face caused by sun exposure, can be avoided with Sun-Block make-up?
- . . . that perfume may cause yellow-brown spots on the skin?
- . . . that ice or heat may cause the capillaries in the facial skin to break; the same may be caused by the intake of too much alcohol, cola, coffee or tea?
- . . . that the juice of a fresh lemon is most beneficial for skin troubled with acne? Apply it immediately - each time - after you wash your face with soap and lukewarm water.

Cleansing Of Face And Throat

As You Prepare For The Exercises . . .

When cleansing and creaming your face and throat, picture your skin as a structure of scales - like the skin of a fish. Therefore, in order to cleanse and to nourish the skin properly, one has to apply those treatments in UPWARD strokes, thus reaching "under" the scales. When applying make-up and powder, the finish strokes must be downward to give the skin a smooth look.



THROAT: While cleansing, drying or creaming, hold your chin UP, so the throat muscles will keep the skin taut while you work on it. Your throat-skin must be completely immobile in this position.



CHEEKS: When working on the cheeks, draw jaw and upper lip down. Do NOT permit an OVAL in your mouth position. The skin in this position must be immobile.



CHIN & LIPS: Tighten the skin by pulling chin and lip muscles apart, moving upper lip slightly down.



LOWER EYELIDS: When working on the lower eyelids, hold them in a taut position by holding jaw and upper lip down without forming an oval. Squint slightly upward and hold your skin in the temple area against the bone. Work on the lower eyelids by moving with one or two fingers toward the nose.



UPPER EYELIDS: While working on the upper eyelids, you may frown for this part by lifting up your brows, in order to tighten the muscle skin of the upper eyelid.



FOREHEAD: The skin of the forehead can only be held immobile by holding it with one hand against the bone underneath, while working with the other hand.

By cleansing your skin in the position described and illustrated, you will realize how much cleaner your skin will be compared to the results you obtain from the usual "pushing around" you probably give it. Those having aged, wrinkled, or creased skin, will find that this method of cleansing the skin permits you to reach into those folds that have been neglected and are greatly in need of lubrication and nourishment.

Make-up applied on a tight skin will appear smoother and more even, providing the foundation was tight. Just for a moment, let us compare a loose and wrinkled skin to a deflated balloon. Now, imagine that you paint over the balloon while it is deflated, then, you blow it up. Examination will show that much of the surface has received no color at all. It is the same with the skin. And remember, it is always the areas or tissues that need the most attention . . . that get the least!

CHAPTER III

Beauty And Aging Of The Face

Beauty and aging of the face depends on three factors:

EXPRESSION - CONTOUR - SKIN

Each one of these subjects receives attention in this book.

BEAUTY OF EXPRESSION:

Health, intelligence, love towards life and God's creation, equanimity, kindness, and "silent elegance."

AGING OF EXPRESSION:

Tiredness, boredom, and resignation.

REMEDY:

Check your health and your diet. Find interest in life. Take an interest in an activity whereby you are helping your fellow man and, in return, you are appreciated and have a feeling of importance. It is a desire in all of us to feel needed.

As we enter a new season in life, new attractions, interests and fulfillments await us, and new mental and spiritual support and strength is extended to us. Not wanting to realize or accept these

gifts of life for each season and not making the best of them, would be as foolish as not expressing the beauty of each season of life gratefully. If we understand the advancing years God grants us, then aging cannot mean fear, but a new beauty for itself alone.

BEAUTY OF CONTOUR:

Firmness and evenness.

AGING OF CONTOUR:

Droopiness, flabbiness, wrinkles, furrows, hollowness, and unevenness.

REMEDY:

Isometric facial exercises as contained in this book.

BEAUTY OF SKIN:

Cleanliness, smoothness, tightness, healthy texture, moist and lustrous.

AGING OF THE SKIN:

Dryness, cracks, lines, pale brownish color (terra cotta), listlessness due to lack of skin tone.

REMEDY:

Cleanse, nourish and protect your skin with "proper" cosmetics. Tone and flabbiness can be improved best through isometric exercises that produce slow, long range expansion.

SURGICAL FACE LIFTING:

A general face lift includes the cheeks, jowls and mouth corners . . . some surgeons also include the throat. The incision is made along the hairline on the forehead and the ears. The process consists of pulling the skin upward, tightening it, and removing the excess skin. Surgical face lifting provides, in most cases (at least temporarily), a good lift effect, however, not in a natural form as one would wish. In order to be able to conceal the scars from the incision - by proper hair styling - the skin cannot be pulled and tightened according to its natural make-up, which is the way the skin is being moved by the underlying muscles. A very important consideration in this surgical skin cutting process is that too little rather than too much be taken away, since too much may make the face appear artificial and mask-like.

A general face lift through skin cutting, may look effective on your television or movie screen and in distance, and may be preferred to a natural looking old, wrinkled face. It must be understood, however, that surgery can never restore the tone to either the skin or the muscles. Therefore, stretching the skin must be strictly avoided. The skin in the face may be compared to elastic fibers in a fabric. From the time the elastic fibers wear out, the fabric loses its shape. Perhaps the fit could be adjusted a few times by cutting down the excess, but, due to the lack of elasticity, it will soon stretch again through wear. The duration of the lift effect in the face depends considerably on how much weight the skin has to carry. Consequently, it stands to reason that a thin face receives more benefit from a lift than a fat face.

The tight skin obtained from a surgical face lift also gives the optical illusion of a contour lift, since it has been forced to hold up the underlying unelastic, lengthened, and droopy muscle flesh. But since the skin is not equipped for the job of holding the flesh ballast up, it soon conveys the responsibility back to the muscles where nature intended it to be.

More women and men consult plastic surgeons regarding face lifts, because of droopy contour (muscle flesh), than for sagging unelastic skin. This is due to the fact that they do not understand enough about themselves. Most people do not realize what causes the condition that they desire to have corrected, nor do

they have and get enough information as to the right method for the correction. What may appear as flabby loose skin on the upper and lower eyelids, on the furrows of laugh lines, on the pouches and bags beside the chin or on the throat etc., are evidences of elongated facial muscles that have lost their tone . . . which is the elasticity of holding themselves firm and in shape. The skin is merely a thin covering over the flesh that has to go along with the muscle formation and, alternately, will return to the size of the muscle flesh when shortened through isometric exercises. The same symptoms of muscle elongation in form of flabbiness and droopiness also appear on our body wherever we have flesh. Flabby and droopy flesh is caused by muscles which have been ignored but, fortunately, muscles can always be tightened up again through proper exercises.

It should be understood that no plastic surgeon and, in fact, nothing but exercises can tighten up unelastic muscles. Beneficial exercises cannot be administered by a machine or massage or any manipulations; only you by your own efforts can do it. The rule is: for unelastic skin . . . surgical face lifting by cutting away the surplus; for unelastic muscle tissues . . . isometric exercises which will shorten, thicken and restore the tone (elasticity) to the muscles as well as to the skin. Assuming that the skin has not lost its entire elasticity - identified by its terra cotta color - the skin will then return with the muscles.

In my practice, I have learned that many a woman who thought she needed her face rejuvenated through surgery, really only needed a change in her state of mind, based on the saying, "Lift the spirit and the spirit lifts the face." Most of the motives for such decisions are caused by an inferiority complex and, frequently, by the fear that the decline of what "used to be", could also cause the decline of those happy bubbles in the partner's champagne! Surgical face lifting performed on women who decide on this procedure, with the hope of winning back the husband with whom a great part of the life has been shared, bear, in most cases, an unhappy end. With such partners, the estrangement usually is of a psychological nature, and even the most favorable drastic change in a woman's face will, therefore, be meaningless. I, personally, have never known of an instance where a rejuvenation of a woman's face through beauty surgery, brought reunification of a broken marriage. The greatest successes from surgical face lifting or other beauty surgery, occur in those cases where the

decision is brought about by the woman's desire to remove wrinkles and other signs from an aesthetic standpoint, especially if the face does not coincide with the heart. Another valid reason for undertaking such a procedure, could be to start a completely new life because of certain circumstances. Such changes for the better, may add a great deal of self-confidence so necessary in life's struggle and, for that reason, add to a better future.

OTHER BEAUTY SURGERIES CONCERNING THE CONTOUR OF THE FACE AND THROAT:

THROAT:

The removal of fatty deposits underneath the chin requires a surgery separate from the general face lift. In order to remove fatty deposits from this area, the incision is made right beneath the chin. Skin tightening on the throat for the removal of turkey throats, and flabby double chin(s) , can look quite natural and beneficial. However, since the cause of the conditions is elongated unelastic throat muscles which cannot be remedied through surgery, the results from this procedure can only be enjoyed temporary unless one shortens the muscles underneath the skin through proper isometric exercises. Once a woman whose career depended on public performances consulted me at the recommendation of her plastic surgeon after he had performed surgical skin tightening on her throat eight times!

UPPER & LOWER EYELIDS:

A general face does not include the lower or upper eyelids, nor does it include the upper or lower lip and chin. Fatty deposits in the upper and/or lower eyelids, causing puffiness or bags, cannot be eliminated by exercises, but only through plastic surgery. The removal of such fatty tissues and excess skin is considered a

rather simple beauty surgery, and if conscientiously performed, the results are very rewarding. After the fatty deposits have been removed, the surgeon pulls the skin on the lower eyelid upward and cuts away excess skin tissue. The incision is very close to the lower eyelashes, and its fine scar is almost undetectable. The scar from the incision on the upper eyelids is usually so placed, that it falls almost undetectable in a natural fold in this area. Puffiness in the upper and/or lower eyelids containing fluid (edema), cannot be removed surgically. For more information and understanding of this condition and its remedy, refer to the eye exercise.

UPPER & LOWER LIP and CHIN :

The muscular collapse in this particular structure expresses itself in the form of muscular atrophy (muscle disappearance.) The entire upper lip, for instance, constitutes nothing other than a structure of muscle flesh covered by the skin. With the passing of time the muscle flesh becomes thinner and thinner . . . we have seen pictures of people at an advanced age where the entire upper lip appears in the form of loosely hanging wrinkled skin.

This process also applies to the lower lip and chin, but with the exception that the wrinkled crepe skin in the chin may rest on an underlying bony frame. The restoration of youth in those areas, naturally, does not call for skin cutting, hence, the question is how to build up flesh. No surgeon can build up your muscle flesh - only you can do this through proper exercises. Since the decrease of muscle flesh causes the skin to shrivel and wrinkle, the plastic surgeon or dermatologist offers some help for this condition through skin peeling.

Naturally, this process affects only the appearance of the surface skin and in no way the shape of the lips or chin. The result from peeling off the wrinkled surface skin lasts only temporarily, since the poor muscle condition underneath, soon causes the same wrinkles to form into the new skin.

SKIN PEELING:

Whereas after a surgical face lift you still look at the same weather-worn and marked skin - except now, it's a tighter one - the process of deep peeling a skin gives one a new and, therefore, a clean and tight looking skin. The idea of the process comes from the desire to shed the skin like a snake, letting the fresh new skin underneath take its place. For this reason, a deep peel of the facial skin is sometimes preferred on those types of skin that displeased the bearer even before they started aging. The technique in this process involves the application of certain chemicals which work to separate and remove the outer layers of the skin. However, one should look into this treatment very carefully, as it is considered unhealthy. The phenol used in this process goes through the skin into the bloodstream and may, therefore, cause harm, especially to the kidneys.

Be certain that you choose only a qualified doctor if you decide to undergo this method of rejuvenation. It is pitiful how many unprofessional people do this kind of work and receive good fees for it. I have seen several cases where such attempts to peel off the facial skin have been made by laymen. In some, the faces were swollen for days, skin and muscles stretched, and even then, the skin did not peel off satisfactorily, causing the faces to fall into wrinkles altogether. On the other hand, I have seen beautiful results from skin peeling. The new baby skin, evident after the outer skin has been peeled off, looks pink and somewhat artificial when compared to the rest of a mature appearance but, even so, it gives a younger and more beautiful impression than does a dry, cracked skin. This, we can have again later on. The new tight skin temporarily holds the contour of the face somewhat up, consequently, giving it a rejuvenated look. Unfortunately, the collapsed muscle structure beneath it soon pushes the new skin downward again, which makes it necessary to repeat the "lift" unless one tightens and forms the facial muscles with proper isometric exercises.

This method of isometric facial exercises remedies the cause of the aging process of the face by tightening elongated muscles, thereby producing a lift where the contour has drooped, a firming up where the face appears flabby, and a filling out by rebuilding atrophying muscle tissues. All this is done in a natural and healthy

way, thus providing a natural, youthful face which may be retained throughout life.

Many times, I have been asked what the television and motion picture personalities do to stay young looking. Many of them (men and women), for the sake of their careers, had their faces lifted surgically over and over, which can be quite natural and effective-looking on the screen with proper theatrical make-up and proper lighting. However, it does not look so effective and natural in reality. Some performers hold their contour up during production by special tapes or clips, which, of course, could not be worn on the street. Screen personalities that care for their youthful appearance outside their careers have - like you and everyone else - no alternative but to consistently exercise, isometrically, their facial muscles in order to retain their youthful contour. Though I am not to mention their names, I wish to say that the stars (men and women alike), that really look young and beautiful for their age, practice my method faithfully and treasure it as their secret.

INJECTION THERAPY:

Wouldn't it be wonderful if we could restore the youthful, even, firm shape of a face by simply injecting cushioning material to plump up the creases and folds of the skin tissues? All of this to be accomplished, of course, without any risk of health, pain, high medical costs or effort on our part. Although risk-free injections are still not available, research on collagen injections continues to improve and has been successful for some years now in smoothing out scowl and frown lines. Plumping up laugh lines by means of injecting collagen, can also be desirable, providing the laugh line or furrow from nose to mouth is not caused by an overlap of drooping upper cheek muscles. Depending on the depth of a facial line, several injections may be required and, by no means, are they painless, particularly when administered to the lips.

Unfortunately, the results one obtains from the injection of this cushioning material are not permanent. Because collagen is a natural substance, it is subject to decomposition, and for this

reason, repeated booster injections are necessary. On the other hand, because collagen is absorbed, the fear of migration, more commonly associated with silicone, is mitigated.

Although collagen has proven to do its job in smoothing out wrinkles and scars temporarily when injected properly, it does not offer any of these benefits when applied to the surface skin by means of cosmetic products containing this substance.

OTHER BEAUTY SURGERIES OF THE FACE:

The proper application of today's beauty rituals in the privacy of our homes, makes it possible for everyone, regardless of age, to present one's face at its most attractive.

Each of the aforementioned beauty approaches contribute a substantial influence to both our psycho-physiological status and self confidence, in our struggle for existence and, this, in turn, reflects favorably on society in general.

The history of beauty surgery extends far back into antiquity, at which time, so it is said, attempts were made in India to "operatively" correct facial anomalies, especially on the nose. Real progress along this line, however, was made possible through knowledge of asepsis. Beauty surgeons claim that there is really no visible anomaly of the face that could not be improved or corrected. Today, oriental eyes can be given occidental shapes by an operation requiring only a few minutes. Setting back protruding ears, is also considered a minor operation. But perhaps the most common correction through surgery, is rhinoplasty.

CORRECTION OF THE NOSE (RHINOPLASTY)

The correction of a nose through rhinoplasty is, in all probability, one that elicits the most gratitude of any form of beauty surgery, for it frequently changes the entire face and personality. A nose too long or too large has a tendency to give a

mature look, especially to a woman's face. Proper adjustments which bring about a harmonious relationship between the nose and the rest of the face, also imply a young appearance in most cases. The plastic surgeon is able to shorten long noses and slenderize wide ones, remove humps, and fill-in saddle noses. All these operations can be done from within the nose and, therefore, leave no visible scars. Not the least of the joys over the newly-formed nose, is the assurance that the improvement is a lasting one. Many reputable plastic surgeons do not advise rhinoplasty before the age of 18, since through the "growing" period, the facial form and personality change. Until the characteristics of a face are established, it is difficult to determine which shape of nose will best fit it.

CORRECTION OF RECEDING CHIN:

Plastic surgeons counteract the distracting appearance of a receding chin by building it up through the insertion of a qualified material. The type of material used for this procedure must be highly malleable for proper shaping, Therefore, the desirable material keeps changing with time, research and experience.

CHAPTER IV

Beauty Of Contour

THE MUSCLE STRUCTURE OF OUR FACE

The muscle flesh covering our frame-work of bones, gives the body and face their shape. On our body we call it "figure", on our face we call it "contour", and it is this particular YOU, that has the power to express what is termed "sex appeal" and, therefore, contributes the major part to our individual physical beauty appearance. Because of the skin, you are unable to see the actual muscle structure of your face. However, even from the outside, you can pretty well evaluate the condition of your muscle tissues - whether they have kept their firmness or have collapsed with passing time.

By comparing pictures taken over the years, you can see how the contour of the face has changed. At the age of 2, it looked different than at our very first birthday, and at 10 years, we looked much different than at the age of 20. From one day to the other, our face never looks the same. Facial contour changes are so gradual that they are imperceptible by daily checks in a mirror. Those who are not alert to contour changes may ask "What makes my face look different now?" Although contour change, skin condition, and expression are all contributing factors, it is the contour change, which carries the largest part in the process of growing up and growing old.

Our muscle flesh is not a solid and fixed matter. It lives by the biological process of constantly building, shaping and changing, from the beginning to the end of our physical life. The muscles are of flexible, elastic tissues, from which we build and mold their shape. The food or the nutrition which we take in, is the material by which our thoughts and actions can sculpture the face to our heart's desire.

YOUTH OF CONTOUR AND ITS DECLINE

The contour of the face is determined by the condition of the muscles beneath the skin, which have the function of holding the shape of its flesh as well as executing our will through nerve telegraphy . . . each muscle ending is connected to our brain. A young face has an evenly formed and firm shape because the muscles are strong and elastic. However, as the years pass, this muscle structure gradually succumbs to gravity's pull. Depending on the size and weight of a face, the upper cheek muscles, for instance, by the age of 50, may have elongated as much as half an inch, and by the age of 60 or 70, as much as one inch; indicating that we have one inch too much hanging over the lower part of the face. This results in hollowness in the upper cheeks below the cheek bones, fullness and flabbiness in the lower cheeks, pouches from the mouth to the chin, folds above the laugh line, and drooping mouth corners and jowls. The muscles constituting the upper eyelids may elongate as much as half an inch or more, causing eyebrows to shift down, upper eyelids to overlap lashes and making the eyes to appear smaller. At the same time, the tiny muscles constituting our lower eyelids may elongate approximately half an inch or more, while those muscles attached to our throat skin, may elongate as much as two inches, resulting in what is termed a "turkey throat."

The skin, of course, always follows its foundation, which is the muscle structure, giving the impression of having too much skin sagging and overlapping. Yet, it is always the underlying muscle foundation that pulls the skin along with it.

Since the cause of contour decline is muscle elongation, it stands to reason that to remedy this, we have to shorten the muscle group responsible for same. The skin will always adapt to the size of its underlying foundation. All this time, the aging process of the face has been diagnosed incorrectly, by assuming that the fault was with the skin and that wrinkles alone portrayed age. To believe that as long as a face does not bear any lines, it has not lost its youth, is believing an old wife's tale and, so, is the concept that lines are telltale signs of the age of a person.

First, everyone knows women or men who, despite being around their seventieth year, have beautiful, wrinkle-free, tight-looking "baby skin." Of course, such a skin is supported by plenty of fatty pillows. Nevertheless, it is a skin free of wrinkles, such as many young people wish they might have. Yet, despite the young and beautiful looking skin, the face looks like that of a person around seventy years old. Why? Because it is the form, the contour shaped by the muscle structure beneath the skin, that causes us to make a "first-impressional" opinion of a person's age. We all agree that wrinkles and lines are unattractive in any face, whether youthful or mature. It is, however, the positioning of the muscle flesh, for instance of the cheeks and upper eyelids, by which the onlooker perceives and judges a person's age. Every tiny millimeter increase in the shifting downward of a muscle section announces, and not too kindly, the sum total of birthdays.

The maintenance of muscle tone depends on individual muscle condition, which, in turn, depends on one's general health and nutrition as well as on the climate to which a face has been exposed. (Incidentally, protein and the Vitamin B's, are essential muscle-building supplements.) Muscles that have been kept over-tired, due to lack of sleep, have the tendency to collapse rapidly. An overworked or overstrained muscle will give the same symptoms of collapse as does an under-active muscle. A tired bodily muscle tells us through aches, to relax by sitting or lying down. A facial muscle - when tired - will not ache . . . it will show! We say, "You look tired." Even a baby shows tiredness in the face in the form of circles and tiny lines in the lower eyelid area but, after sufficient sleep, the circles and lines disappear. In later years these circles and lines will become lasting and extensive due to tiredness and a consequent lack of circulation.

WHY DO WE HAVE TO EXERCISE OUR FACIAL MUSCLES AGAINST PROPER RESISTANCE?

Facial muscles cannot be adequately strengthened by normal activities such as blinking, smiling, eating, talking, etc., since they constitute: a.) involuntary movements and b.) do not contract the muscles involved to their fullest capacity.

Only isometric facial exercises are of value to the facial muscles. An isometric facial exercise is possible only if a muscle or muscle group is worked against proper resistance, whereby the resistance has to be held exactly at the point of muscle function, thus permitting the fullest muscle expansion (contraction), at the slowest range possible. Any other muscle movement cannot be considered an exercise, but only a waste of time. Bear in mind, that we move our facial muscles all day by talking, laughing, blinking, etc., and yet, in every face, all of those muscles collapse.

A valid facial exercise, which requires moving a designated muscle section against proper resistance as outlined in the instructions, has to show immediate results. The underlying reason for these results in the face, is that a muscle can only be moved against its resistance, by its fibers shortening. The muscle tissues, then, are able to retain some of this shortness, at least long enough for us to evaluate the exercise performance in our mirror. The degree of mentioned results depends on the individual tissue elasticity. Shortened muscle tissues (which is our aim), provide a lift and some firmness within the exercised area. It stands to reason that results will increase in magnitude and retention ability with increase of tissue elasticity due to persistent exercising. With this knowledge, you can determine instantly, if you have done an exercise correctly or not.

CAN ISOMETRIC EXERCISES BE SUBSTITUTED BY A MACHINE?

The only effective remedy for shortening and firming muscle tissues is isometric exercise at the impetus of the mind. As long as an individual brain cannot be substituted by a machine, there cannot be a substitute for voluntary isometric exercises. Therapeutic electrical stimulation is used only up to the point where a muscle cannot contract voluntarily. This method of isometric facial exercises must never be combined with any facial machine regardless of what an advertisement promises. Likewise, massage or other promising manipulations do not take the place of nor do they support exercises. On the contrary, massage has been designed for the purpose of relaxing muscles. Such treatments applied to the face logically promote the collapse of our facial muscles. Therefore, any such manipulations aimed at the facial skin or muscles must be omitted, although at the time of application the face seems to respond favorably.

AT WHAT POINT SHOULD ONE BEGIN THESE EXERCISES?

The exercises contained in this book are powerful exercises and should be applied ONLY when a particular contour problem is apparent and not as a preventive measure. One cannot determine if an exercise was applied properly unless a condition to be improved exists in the first place. If an exercise is applied improperly over a period of time, adverse effects are invited.

WHAT YOU NEED TO KNOW TO LEARN THE EXERCISES:

A. Point of Action:

Like body muscles, most of the facial muscles originate at a bone. In the body, most muscles stretch over an area to connect with another bone. In the facial structure, the muscle flesh originating at a bone stretches over an area - where it constitutes a particular section of our facial contour - then attaches to the skin, at which point, the muscle performs its function. The point of function is important for this particular method of exercising the facial muscles.

B. Principles of the Exercises:

The basic principle of the method is to keep the entire face and body relaxed and to move the designated muscle group only. To move a designated muscle group freely by its own effort, the surrounding muscles have to remain inactive and relaxed. This takes concentration and practice. Tension hardens the flesh and makes it difficult, if not impossible, to be moved. Helping or bracing the designated muscles by other muscles, relieves the "wanted ones" from doing their job and one is not helping one's face. Principle number two of the method, is to move a muscle to a count. Each count is a command of the mind to the muscle to move. *Please do not count to the movements . . . but . . . move to the count.*

C. The Importance of Breathing When We Exercise:

Concentration, so necessary for the facial exercises, can be accomplished only if the brain tissues are supplied with sufficient amounts of oxygen. Therefore, deep and frequent breathing during exercising is of great importance. Insufficient breathing causes muscular tension, which, of course, hardens the muscle flesh, making it difficult or even impossible to move. The brain itself, requires at least 20% of the oxygen from the body's circulating blood. Do not forget that we also need oxygen for the muscle building process desired through our exercises.

D. The Difference Between Moving and TENSING A MUSCLE:

MOVING: Muscle movements shorten muscle tissues, because a muscle can only be moved by its fibers tightening up.

Example: Let your arms hang down. Now, very slowly, raise your arms - elbows straight - and observe the work imposed on the muscles in moving the arms. Take note that the slower you move, the more the muscles have to work. Remember this for your facial exercises.

TENSING: Contrary to muscle movements, muscle tension merely hardens the tissues and hinders same from moving.

Example: Let your arms hang down and, increasingly, flex your fist. Note that you do not move any muscles, but that you merely tense same up which causes the muscles to harden.

E. Purpose of Preliminary Practice:

The purpose of the preliminary practice is:

- a.) to gain awareness of the isolated muscle group on which we wish to work.
- b.) to learn to move the isolated muscle group at its point of action, by itself, without help from other muscles.
- c.) to bring the isolated muscle group under the control of our mind, by moving the muscle to a count.

F. Principles of Resistance:

Holding a rubber band on one end enables us to expand it. When we hold a muscle on one end, we, too, can expand its elastic fibers very slowly and extensively, which is necessary for the chemical process to take place.

Two principles of resistance are implied in these exercises:

- 1.) For "expression muscles", the needed resistance is set up by pressing the skin against the nearest bone. The exercise is then - by will power - to move the muscles against the resistance.
- 2.) Resistance is given to the other muscles, by grasping them between the fingers at the point of action. Then the muscles are being moved against their resistance - by will power - starting at the point of action. The resistance must be kept steady and not be allowed to move during an exercise.

A resistance must always be kept gently-firm, since otherwise, one may resist the resistance. It takes practice to learn the coordination between holding immobile resistance and moving the muscles. At first, one may have the best intention to hold the resistance, but at the moment one concentrates on moving the muscles, one easily forgets the resistance, if only for an instant. In such cases, one is then inclined to suspect that the resistance was not held firmly enough when, in fact, one has forgotten - for just a moment - to hold against the muscle movements.

If you experience your skin becoming rough or peeling in areas of the resistance, most likely the resistance was too tightly held, or the cloth you have used is too rough. Whenever one is inclined to hold the resistance too firmly, this is an indication that the muscles are being pulled - which is wrong - rather than being moved.

After you have completed an exercise, check for results and also for finger marks on your face to see whether the resistance was correctly and evenly applied.

*G. The Ultimate Of Every Exercise In
The Method:*

Every muscle or muscle group has a certain range of expansion possibility. You will find it is easier to expand a muscle in one quick movement, than in several slow movements. Make a test and lift up your arm once - quickly, and the second time - very slowly. Slow movements impose much more work on muscles than do fast movements. If, for instance, your smiling muscles have an expansion possibility of one inch, and you expand (contract) this one inch in ten-step-movements, the smiling muscles have worked ten times as hard as if they had taken the one inch in one step. This being so, we start out expanding the designated muscle section in one full movement, which is the easiest way. Once you have learned this, you should then divide the full expansion in two even movements. After this lesson, try for three even movements. And so . . . you work yourself up to the minimum steps which are prescribed for each exercise and preliminary practice.

CAN THE SKIN BE STRETCHED WITH THESE EXERCISES?

Facial exercises contribute immensely to the maintenance and rehabilitation of skin elasticity. Like facial muscles, the elastic fibers of our Corium need to be worked and challenged. The only possible correct way to work the elastic tissues of the skin, is through expanding it by the underlying muscles. In this process, the skin is expanded only in its natural make-up and, therefore, cannot be overexpanded. Pushing and pulling the skin with the hands stretches the skin.

The vitality or collapse of the skin also depends on circulation, which facial exercises supply to the skin. This is the reason why the facial skin takes on a healthy glow from these exercises.

EXERCISE PROCEDURE

- A. First locate the particular muscle group responsible for the contour fault you wish to correct. Do this by comparing the analysis chart with your mirrored picture and the muscle face.
- B. With a soft eyebrow pencil, draw on the face the location of the muscle group you wish to work on, as it is marked on the photo.
- C. First learn the PRELIMINARY PRACTICE.
- D. Once you have perfected the PRELIMINARY PRACTICE, proceed with the isometric exercise. As soon as you are able to apply the isometric exercise, omit its PRELIMINARY PRACTICE.

PREPARATIONS FOR EXERCISING:

- 1.) Cleanse skin of face and throat.
- 2.) Have a flexible mirror standing in front of you; it is best to sit at a table or desk.
- 3.) Have on hand:
 - a.) an emollient eye cream to be applied to the skin under the eyes and in the crow's feet area, if a specific instruction to an exercise calls for it.
 - b.) a soft eyebrow pencil.
 - c.) soft tissue napkins
 - d.) thin, soft cotton gloves or handkerchiefs, or other soft cotton cloths cut into pieces approximately 12"x 8". An old bed sheet or an old table cloth will give you many such pieces. Use fresh ones every day when exercising the upper and/or lower cheeks.

EXERCISE RULES:

- 1.) Read this book from the beginning to page 81 before attempting your first exercise.
- 2.) Results are guaranteed, however, only if the instructions are applied VERBATIM, on a step-by-step-basis.
- 3.) Read each time, the instructions to the Preliminary or to the Isometric you are about to apply.

- 4.) During an exercise performance, regular breathing is essential.
- 5.) When working a muscle against resistance, keep the resistance immobile. Do not release the resistance until the muscles have returned completely to their starting position. If resistance has slipped, do not continue with the exercise.
- 6.) After each exercise application, remove hands from your face. Evaluate the results, so you may adjust the resistance or the muscle movements if necessary for the next application.

. . .

A Note To My Readers:

I have enjoyed spending a great part of my life doing research in FACE LIFTING BY EXERCISE . . . this book is a compilation of the results of my work, as of the printing of the 10th edition. Since it is my intention to continue with the challenge, I am certain that new ideas in achieving and maintaining a beautiful and youthful face will reveal themselves. These, of course, I will be happy to share with you. Everyone desiring to be informed of "The Newest", may write to me in care of the publisher.

However, please do not inquire about personal instructions. This book is your best teacher. From the many testimonials I have received from around the world, I know that the exercises, as set forth in this book, can be applied successfully. The degree of benefit one will achieve, depends entirely on how conscientiously these exercise instructions are followed.

. . .

EXERCISE PROGRAM:

- 1.) WHENEVER ONE WISHES TO CORRECT A CONTOUR FAULT, ONE MUST APPLY THE APPROPRIATE RESISTANCE EXERCISE:

ONCE DAILY - FIVE OR SIX TIMES

IN

SUCCESSION.

- ONLY RESULT- PRODUCING EXERCISES COUNT -

- 2.) APPLY YOUR EXERCISE PROGRAM FIVE SUCCESSIVE DAYS A WEEK, AND THEN PERMIT THE MUSCLES TWO DAYS OF REST. YOU WILL WITNESS WITH YOUR OWN EYES THAT THE MUSCLES DO RESPOND BEST ON THE DAYS AFTER THEY HAVE RESTED.
- 3.) ONE MAY FOLLOW AN EXERCISE PROGRAM FOR 3-4 MONTHS. AFTER THIS PERIOD, IT IS ESSENTIAL TO STOP FOR ONE FULL MONTH. IF EXERCISED BEYOND FOUR MONTHS, A COUNTER- FORCE WILL SET IN, AND THE OBTAINED RESULTS MAY BE LOST. AFTER A ONE MONTH PAUSE, THE EXERCISES MAY BE RESUMED FOR ANOTHER 3-4 MONTH CYCLE. A PROGRAM OF 3-4 MONTHS EXERCISING, FOLLOWED BY A ONE MONTH REST PERIOD, MAY BE CONTINUED AS DESIRED.

ONCE YOU HAVE SHORTENED THE DESIRED MUSCLE TISSUES SUFFICIENTLY - WHICH IS INDICATED BY THE DISAPPEARANCE OF A CONTOUR FAULT - AND RESTORED ADEQUATE MUSCLE TONE, I SUGGEST YOU OBSERVE HOW WELL THE ACQUIRED CORRECTION HOLDS, AND DESIGN YOUR OWN EXERCISE PROGRAM IN CONSIDERATION OF THE AFOREMENTIONED.

WORKING EXAMPLE AND TIPS FOR ISOMETRIC FACIAL EXERCISES: - *EXERCISE N o. 5* - *Try this only after you have mastered the Preliminary:*

- 1.) Look into mirror and emphasize with an eyebrow pencil, the point of action necessary for placing the resistance.
- 2.) Position resistance precisely and gently-firm.
- 3.) Breathe deeply to relax all muscles of face, neck and body. In your mind, try to feel the muscle-flesh-skin of your cheeks. Since it is your mind that has to move those muscles, it is necessary that your mind first gains knowledge of their location.
- 4.) Once your mind has a definite feeling of the particular muscle-flesh in resistance, check once more that you have not tensed up anywhere. Then count . . . "o n e" . . . and smile gently and naturally to your fullest extent against your immobile resistance. Now return the cheek muscles to their starting position and remove resistance. When you repeat, think of a rubber band which you expand and release under control. Muscle Section 1 & 2 may have expanded from 3/4 to 1 full inch, depending on how much you smiled. Please do everything slowly and gently without using any force. The idea is not how hard you can smile, but to get a feeling of the muscles involved. Practice the above until you succeed. Then go on to the next step . . .
- 5.) Same resistance as before. This time try to divide your smile into two equal steps. When ready, count . . . "o n e" . . . and smile half way. Then count . . . "t w o" . . . and smile again. This action, of course, will extend the already existing muscle expansion. Now count the return of the muscles in two steps. Release resistance. - *Make sure that you move to the count . . . and . . . do not count to the move! Forcing the issue promotes instant tension which hardens the muscle tissues, making it impossible to move.*

- 6.) Same resistance position as before. Now try to divide your 3/4 to 1 inch smile into three equal steps and also return the muscles to the count of three. Release resistance after the muscles have returned completely.

If you have moved the muscles properly against proper resistance (held gently and immobile), you should already see some results from your three-step exercise (contraction as well as relaxation for 3 counts.) You may notice a filling out and lifting in the areas of your cheeks where you have moved the proper muscles against proper resistance. Always return the muscles to the same step-count as you expanded them.

The effort imposed on the working muscles causes them to quiver, not only when being moved, but also while the expanded position is held until the next move. Make an honest check that no other muscles quiver from working; only the wanted ones!

Once you have mastered your three-count smile successfully for a few days, you may proceed to divide your upper cheek exercise into four equal steps up and down and, in this fashion, you can work yourself up to ten-step movements in muscle contraction (expansion) and relaxation. It is best to do this over a period of a few weeks. Take only as many steps as you can easily do, which depends on your concentration power.

- 7.) After every application, remove resistance and evaluate the performance. Check for improvement, since only result-producing exercises are valid. In case you are not sure whether or not you see results, disqualify the exercise, and be assured that you will notice results if you deserve them! Re-read to find out what you did incorrectly. Assuming that the placement of your resistance was correct, you . . .

a.) either have not held the resistance immobile, but went along with the muscle movements . . . or . . .

- b.) you tensed up with other muscles. For this, keep close check on the jaw, forehead, neck or the muscles next to your resistance . . . or . . .
- c.) you may not have moved the proper muscles . . . or . . .
you may not have moved the muscle(s) at all.

FACIAL CONTOURS IN NEED OF A NEW LEASE ON YOUTH

Having purchased this book and quickly glanced through it, will perhaps stimulate enough enthusiasm in you for making a vow to "immediately learn all the exercises contained in this book and to do them faithfully every day." Based on my experiences with clientele, I know that those thoughts and self-promises are all normal, but I also know that they are rarely being followed through on, because of unforeseen interruptions in our daily schedule and a lack of time.

In order to correct a contour fault through the process of shortening the muscles and restoring the tone, one has to apply to those muscles at fault, a program of five result-producing exercises in succession, once a day, 5 days a week. (Only result-producing exercises count.) Also, a contour fault may be eliminated in a relatively short time, however, it usually takes from three to four months to restore sufficient tone to the muscles in order for them to hold the acquired condition.

The actual application of every one of these exercises takes less than one minute. However, the time necessary to relax and concentrate, in order to move the desired muscle-flesh, takes longer than the actual exercise. The benefit from each of the exercises, depends on the exactness of its application. Quality cannot be substituted by quantity.

Since our concentration power and time for exercising is limited, and the ultimate result from the facial exercises depends upon precision and persistency of application, I recommend you

learn only one or two isometric exercises at a time. Once you have mastered an isometric exercise, add another one to your program. Practice your exercise(s) in an undisturbed atmosphere every day, and set enough time aside so as not to feel rushed. Most people seem to be able to concentrate best in the mornings, after they have rested. Of course, when you have to meet your job early in the morning, you will find your time in the evenings more appropriate for relaxing and concentrating. Fresh air and deep breathing helps to relax and to concentrate. Many of you will require more time to learn to relax and to concentrate, than to actually lift your face with the exercises. Any coordination between mind and muscles - whether it is playing an instrument or a sport - requires concentration and persistent practice.

HOW TO LIFT YOUR FACE WITH A 10-MINUTE-A-DAY PROGRAM

After you have carefully read and fully comprehended the content of the book up to and including page 81, begin your program by investing 10 minutes daily, 5 days a week, into practicing only one exercise until perfection. I suggest for your first exercise, *No. 5* for the upper cheeks, because the muscles involved in this exercise control a large area of the face, consequently, producing a great lift in everyone's face; also it serves as a classical sample exercise for all others.

At first, you should study and practice at complete leisure, the Preliminary to *Exercise No. 5*, step-by-step. Do not proceed to the subsequent step unless you have mastered the prior one completely. Follow the instructions conscientiously. Once you are ready for the Isometric to *Exercise No. 5*, be sure and incorporate into your practice every step of the "Working Example" on pages 70-72. Bear in mind that you must see instant results from every isometric performance that involves more than three-step movements. If no results are visible, compare what you have done with the instructions to locate your error. There is absolutely no reason to be afraid of increasing your problem unless you

continue to do the same adverse result-producing mistake over a period of time.

Once you have learned the upper cheek exercise, to the point that you obtain results from every application, you will notice that the actual exercise does not require more than a minute. At this point, I suggest that you add *Exercise No. 3* for lower cheeks, to your program. Your experience in learning the upper cheek exercise will enable you to master this new exercise by investing only eight minutes daily in practicing and perfecting it. Once you have conquered your second exercise, you may add *Exercise No. 9* for lifting the upper eyelids. If the time you have to yourself is rather limited, I suggest you learn and practice only the three aforementioned exercises, since those three muscle sections involved are usually the first to sag and portray the indignity of aging more than all the rest of the face combined.

EXPRESSION LINES AND THEIR CORRECTION

Certain facial muscles are called "expression muscles" because we use them to express our emotions. The expression muscles which are partially or fully attached to the skin, are subject to our conscious or subconscious actions of expression. Unlike other muscles, expression muscles do not collapse in the form of lines because of inadequate activity. "Expression lines" are muscles which have formed into lines by the habit of holding them for too long a period of time in a particular position.

Expression lines are not an adjunct of aging . . . young people can have them also. The extent to which those lines may be etched on the face largely depends upon one's age, since the degree of muscle and skin elasticity is a determining factor.

The best remedy for expression lines, of course, is prevention, because those lines will never appear unless they are forced to appear. If you have the habit of forming lines in your face, it has to

be broken for preventive as well as corrective purposes; the latter is an adjunct to the necessary corrective exercise.

GAINING MUSCLE CONTROL

Muscle control of your body gives you grace; actually, in our cosmetic law for the face, it is the number one item! No matter along what line a habit is - smoking, drinking, overeating or frowning - one really has to work at it, in order to break it. Breaking a habit requires conscious effort and will power. The habit of frowning, like other habits, is a subconscious action. To bring the muscles involved under control, you must first call them into your conscious mind. To accomplish this, one must consciously practice frowning very slowly in front of a mirror, two or three times daily. At first, frown as much as you can at once, by moving the eyebrows up. The second time, divide your "frown" into two even muscle movements done by the brows. First count, then move the muscles to your count. The third time, divide your frown into three even movements.

In this fashion, practice disciplining your muscles until you can frown in ten even steps, then, return those muscles in ten even steps. It is essential that you permit the muscles to move only to your count, since the counting is used as a signal from your conscious mind. Do this until you are aware of this particular muscle movement (frowning), without looking into the mirror. Seeing yourself in the mirrored image, frowning as others see you, may also help you to strengthen your will power to break this habit. Frowning becomes, in most cases, a muscular tension. I have learned of many cases where the person was unable to relax the forehead muscles, although he or she was aware that the forehead was tensed. I have also learned from some categorical "frowners", that they had no awareness of their forehead being tensed or relaxed. Muscles do relax under warmth, and if you are aware of your forehead tension, place your hand on the forehead and the muscles will relax. This applies also to the scowl line(s) - (vertical lines) - between the brows.

Do you scowl or frown in your sleep? Then apply "frownies" (or perhaps even scotch tape will do), over the area you move when you scowl or frown.

Pursing the lips when eating, drinking, smoking or talking, is an ugly habit which causes the very unattractive lines in the upper and lower lip. I have seen women and men under thirty with a lip of a fifty-year-old person, brought upon by the previously mentioned habits. Should you belong to this category, then you may correct the condition by practicing breaking the habit through re-training your lip muscles. First, look into the mirror and practice the wrong way.

The Wrong Way / The Right Way

Wrong Way : Take a fork or a glass, or if you smoke, a cigarette, and slowly put it into your mouth, all the while pursing your lips. Don't faint! Notice that pursing the lips is a muscular movement, whereby the middle part of the upper lip is lifted up and the mouth corners, consequently, are drawn inward.

Right Way : The correction is being made by reversing the muscular movements. Eat, drink or speak by consistently keeping the middle part of the upper lip lower down than the rest of the upper lip. The mouth corners should give you the feeling that they are slightly turned up.

HOW MUCH CAN ONE EXPECT FROM FACE LIFTING BY EXERCISE ?

The acquired knowledge and technique of the exercises contained in this book will enable you to always keep your facial contour in a firm and youthful shape. Or, as a plastic surgeon

wrote in his book, "If you do proper facial exercises, then you will not be interested in the chapter, SURGICAL FACE LIFTING."

It is never too late to start. Keep in mind that the mechanical and chemical process of our pliable muscle tissues causes them to constantly form and shape from the beginning to the end of their existence. So . . . why not form them into a youthful and attractive shape? I have letters of evidence regarding results from my exercises, even from women as old as 82 years of age. Of course, results at this age are considerably more limited compared to the possibilities of earlier years. However, it is always worthwhile to work towards looking ten to twenty years younger and more attractive at any age.

If the exercises are applied as instructed, the results are nothing short of amazing . . . at any age. Most of the exercises - if done correctly - produce instantaneous results, especially in areas where the muscles are attached to the skin as on the forehead, underneath the eyes, and in the crow's feet area. But, we also get marvelous results on parts where the muscles lie deeper as in the cheeks and jowls, by a good and properly applied resistance exercise - which produces an immediate lift.

I have proven these statements on my television program "FACE LIFTING BY EXERCISE", which was broadcast live from Hollywood and shown in cities all over the United States from 1961 until 1963. None of my models knew any more . . . perhaps they knew even less . . . than you know about facial resistance exercises. Each one had to learn the exercises right in front of the camera, which made the situation exciting for everyone. Each exercise takes only about 20 to 30 seconds and has to be repeated 5 times in succession. With this technique, the models removed wrinkles in just a few minutes, from underneath the eyes, the crow's feet, scowl and frown lines . . . and all right in front of the camera! It is understandable that the results will not last forever, and that one has to persistently exercise in this manner 5 days a week until the muscle has enough tone to completely hold its acquired condition. So, if we had planned not to cover an already started exercise in the next program, the models and the audience were told to do 'those' by themselves.

I am certain that you, too, have discovered that given two ways of doing something, our perhaps "perverse" natures make us

choose the wrong or difficult way! And this, too, was an exciting part of our daily performance. The best way (not always the easiest though), is to learn and find out through making mistakes. Since correctly applied resistance exercises have the power to tighten up a muscle amazingly fast, it stands to reason that incorrect performance produces negative results. Maybe a muscle has not been held in the right position, or the resistance has not been held firmly enough, or a muscle slipped or was relaxed too quickly. Whatever it was, the models had to find out - or I pointed it out to them - and with the next exercise, done properly, the damage was immediately corrected.

Sometimes it also happened that after an exercise the model's face was lopsided for awhile . . . maybe one cheek or one mouth corner was higher than the other. That was because the exercise was performed better on one side than on the other. Every face has a weaker and a stronger side, and since it is easier to work with stronger muscles, the results there will show faster and better. After working with one model for four months, complimentary letters poured in, claiming that the model looked about twenty years younger. This is my answer to the question:

**"HOW MUCH CAN ONE EXPECT FROM MY
FACIAL EXERCISES?"**

On the last pages of this book you will find excerpts from letters which answer this very question, both from people who participated in my program right in front of their television sets at home, or from having learned the exercises from an earlier edition of the book.

Depending on muscle and skin condition, all of the previously mentioned contour faults in this book can be corrected completely or, at the very least, greatly improved. Benefits from the exercises, of course, depend on precision of application. Most of these isometric exercises produce instant results, and if you do not see results, it tells you that you have done something incorrectly; you must discover what it is you did or did not do - and then correct you error. Age is no excuse or exception for not obtaining instant results. The isometric facial exercises comprise a scientific formula for an instant shortening of facial muscles. But it is only the accrued day-by-day results, that assure you the FACELIFT!



How The Years Sneak Up On Us

Ella, at her time of youth, had many natural beauty assets given to her by Nature. This shows not only in her picture above, of many years ago, but also in the basic structure of her mature face on the right. Gravity's pull over many years has now accomplished a matron's face.

Many of you will see the collapse of Ella's face as an entirety, whereas, following on page 81, I have divided it into sections according to the muscle structure of the face.

ANALYSIS CHART

AREA:

EXERCISE:

No. 1

Throat

No. 2

Jowls

No. 3

Lower Cheeks

No. 4

Pouch

No. 5

Upper Cheeks

No. 6

Upper Lip

No. 7

Horizontal Lines on Forehead

No. 8

Vertical Lines on Forehead

No. 9

Upper Eyelids

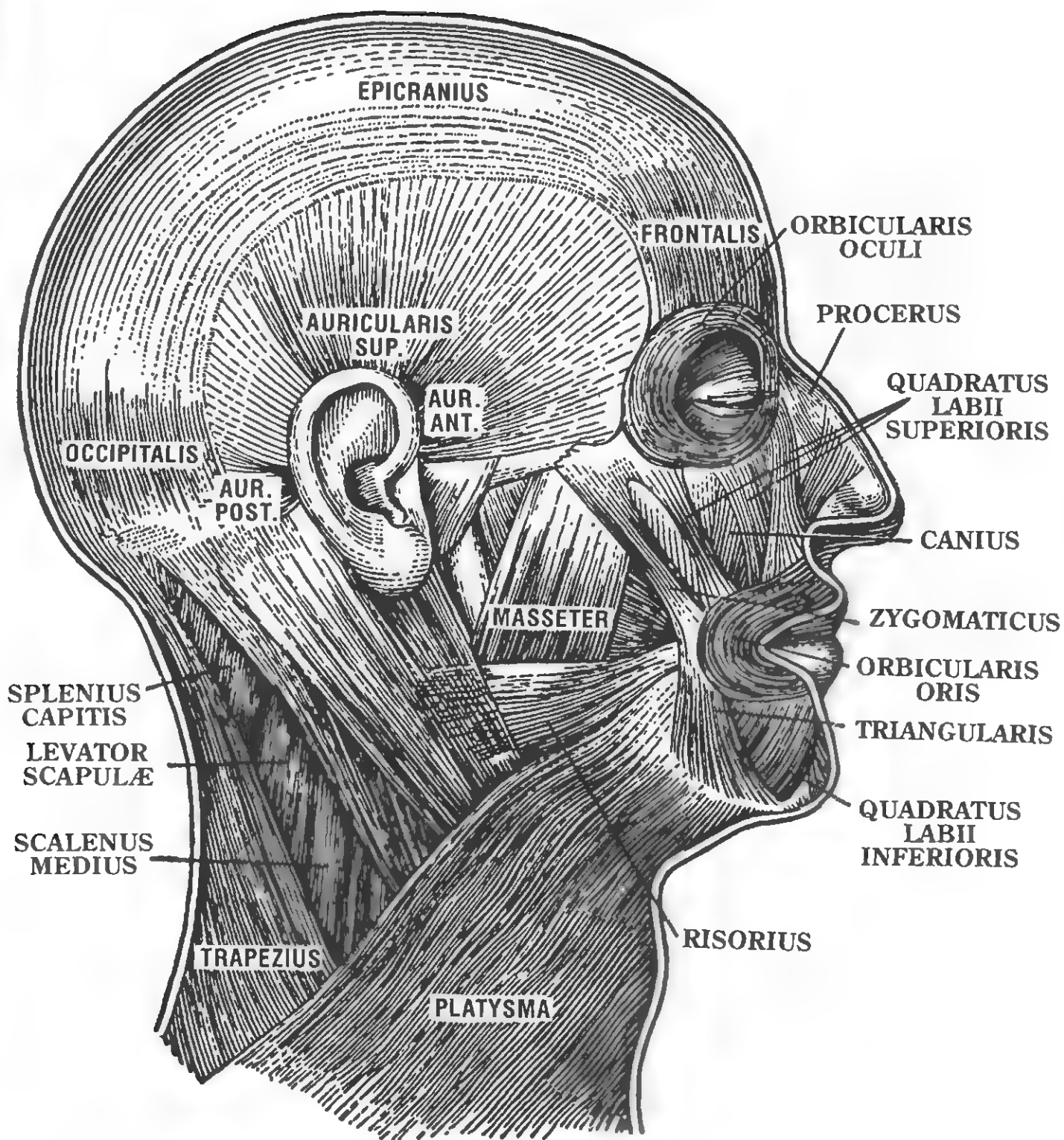
No. 10

Lower Eyelids

No. 11

Crow's Feet





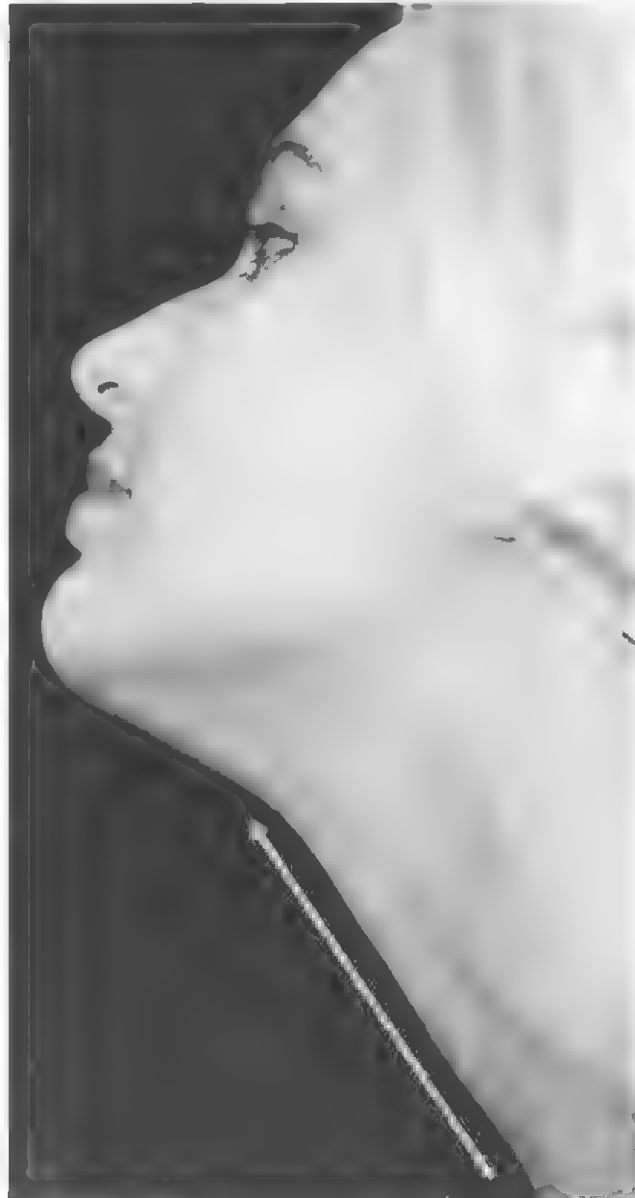
(Gerrish.)

FACE LIFTING BY EXERCISE

by SENTA MARIA RUNGÉ

Corrective Throat Exercises

"Loose skin will regain its firmness with the muscles since the skin is only as firm as the muscle flesh structure beneath it."



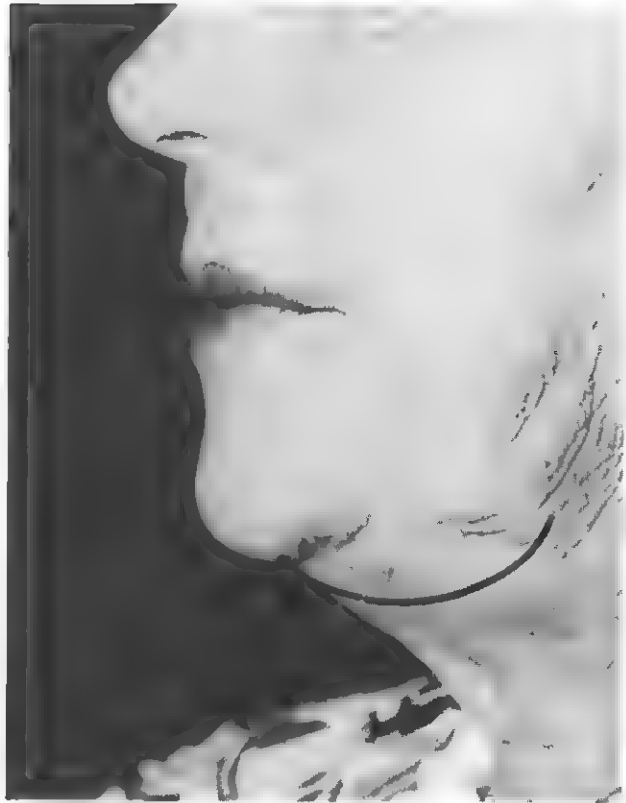
Due to the collapse of various muscle groups constituting the front of our throat, we encounter various undesirable symptoms in this area because of decreasing muscle tone and consequent elongation of those muscles involved.

ENCOURAGEMENT: *Once a popular movie actress, whose aging throat was threatening her career, started applying my Resistance Throat Exercise and after one week exclaimed jubilantly, "My neck hasn't looked this good in fifteen years!"*

EXERCISE No. 1

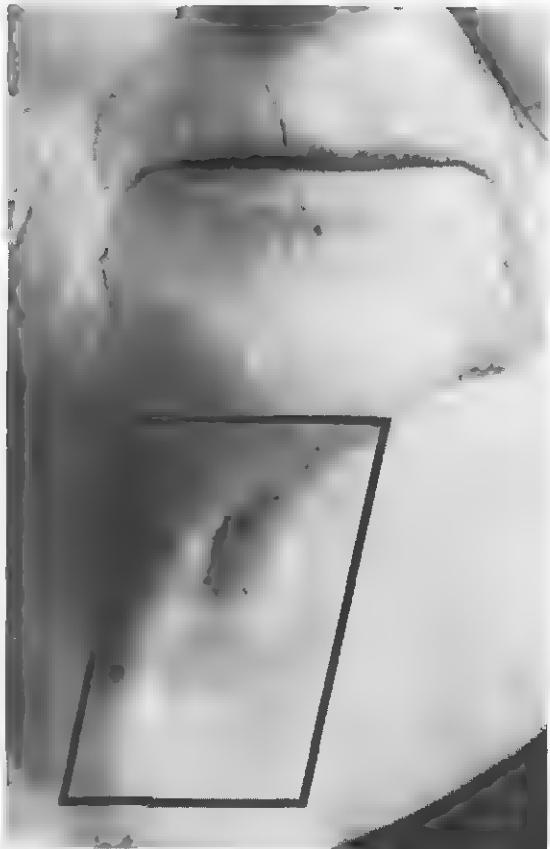
**ISOMETRIC
EXERCISE:**

For Firming Flabby
Muscles Under
The Chin (Double Chin)



and

For Eliminating
Vertical Cords
(Turkey Throat)



Step 1. Lift chin slightly upward;

Step 2. With flat point of index and middle fingers press against indentation (hollow) formed by the two upper nodules of the larynx located at the curve from chin to throat. Do not be concerned in the beginning as to the precise location of pressure which you will discover through practice. Regard finger pressure as the resistance against the working muscles.

Step 3. Now press your back teeth firmly together* and while maintaining this position,

Step 4. press the tip of your tongue against the inside of lower front teeth (gum line) increasing pressure with the tip of tongue** in 10 or more gradual and definite steps.

Step 5. Hold end position of pressure for 6 seconds (count slowly to six).

Step 6. Release muscle work for 10 gradual steps.

Step 7. Remove finger resistance.

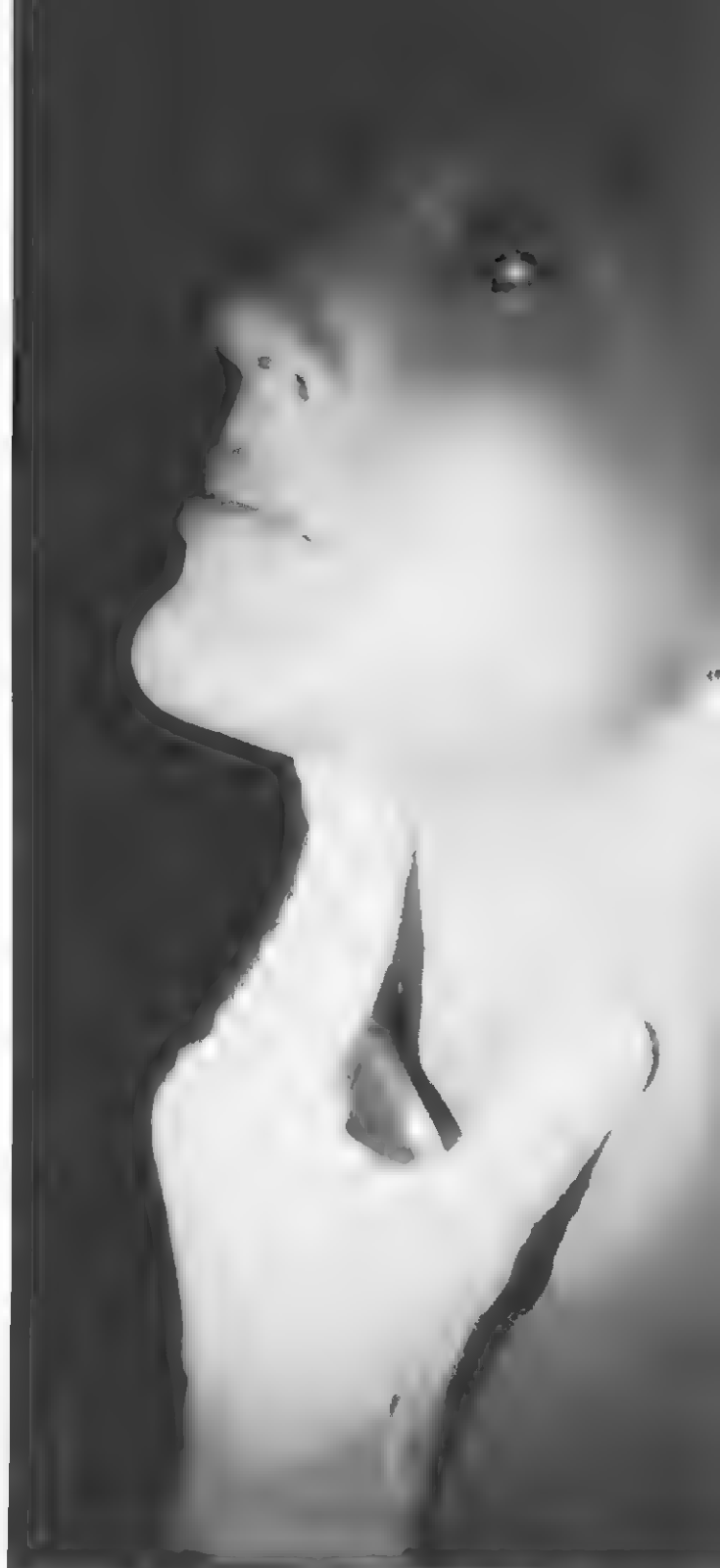
Repeat: 4 more times

Results: Visible in approximately one week.

Note:

*) if resistance is kept at the right place you will feel the muscles pushing against your finger resistance.

**) For each increase of pressure with tip of tongue you will sense a stronger push against your resistance.



Suggestion: Since the pressure of the finger tips against resistance may be felt unpleasantly and also may slip, it is advisable to cushion finger tips with cotton.

EXERCISE No. 1-A

PRELIMINARY
PRACTICE:

For Eliminating Vertical Cords (Turkey Throat)

*This exercise is optional and must
always be preceded by Exercise No. 1.*

To isolate and to gain awareness of
the throat muscles causing protruding
cords.

— Sitting or standing position – look
into mirror.

- a) With eyebrow pencil draw line at
the center of chin bone starting
about $\frac{1}{2}$ - $\frac{3}{4}$ inches under the chin
bone.





- b) Relaxed, keep teeth together – lower teeth in back of upper teeth (which is the position of a normal bite).
- c) In this position now practice moving the muscle-skin (pencil line) over chin bone, whereby the lower lip slides over the upper lip. The concentration however has to be on the movement over the chin bone. Range of this movement is approximately $\frac{1}{2}$ - $\frac{3}{4}$ inch. A dab of cream on your lips is helpful so as not to hinder the lips from moving.

- d) Consciously and gradually return the pencil line to starting position by returning the muscle skin.

Purpose: Moving designated muscles freely without tension or help by surrounding muscles.

Note: This is very easy to do if you keep your chin relaxed and concentrate. Mouth corners do not help but should remain immobile!

Refer: Page 65 – AIM: 10 steps, return in 10 steps.

Frequency: As often as you may wish until you have conquered the AIM.





ISOMETRIC EXERCISE:

- Do not attempt unless PRELIMINARY PRACTICE HAS BEEN MASTERED.
- Draw line at center of chin bone as before.
- Hold mirror in your hand.

Step 1. Keep shoulders straight and do not move shoulders while you jut chin forward and then upward. Entire throat must be taut. Compare with picture.

Step 2. Keep teeth relaxed together – lower teeth in back of upper teeth.

Step 3. In this position now move the pencil line over your chin bone as you have practiced before.

Step 4. Consciously and gradually return chin muscles, lips and last the head to the starting position.

Purpose: Expanding designated muscles freely without tension or help by surrounding muscles – against resistance.

Note: If done correctly, muscle-skin around chin bone will quiver when being moved. If it does not quiver, check for tension and relax it.

Refer: Page 65 – AIM: 15 steps, return in 10 steps.

Frequency: Once a day 5 times in succession.

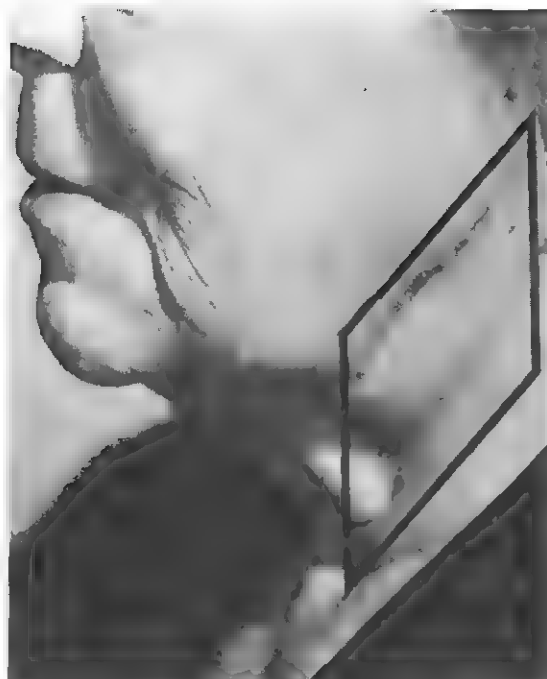
Results: Instantly after applying 10-step-movements around chin.



EXERCISE No. 1-B

ISOMETRIC EXERCISE:

For Firming and
Building Up A Flabby
and Scrawny Throat
(General Throat Exercise)



This exercise is optional and must always be preceded by Exercise No. 1.



— Sitting or standing position — look into mirror.

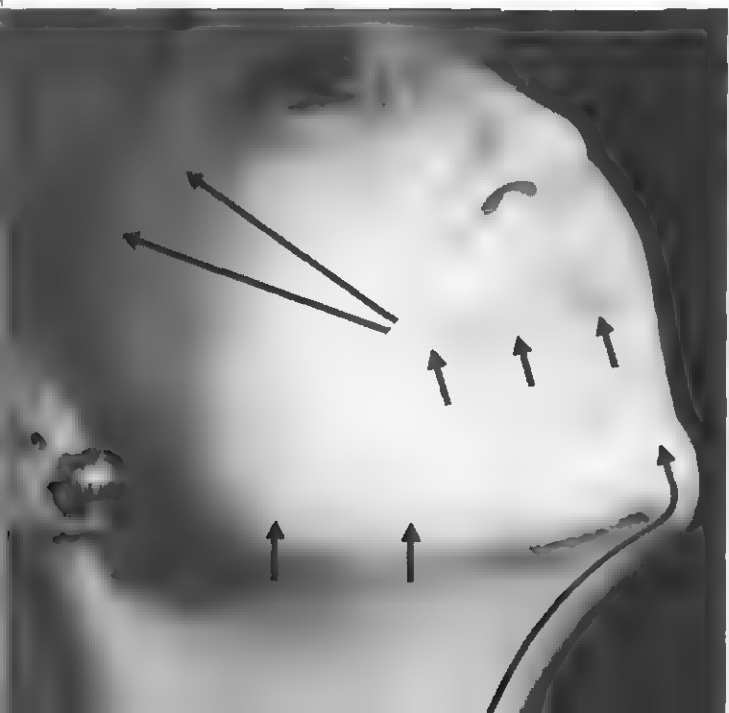
Step 1. Assume position in picture by moving chin upward. Entire throat must feel taut.



Step 2. Drop jaw down as far as possible.



Step 3. Move jaw slightly forward and move it gradually up while concentrating on pulling the muscles in the neck from the collar bone upward. Move lower teeth and lip over the upper teeth and lip.



Step 4. While lower teeth and lip are held over the upper lip and teeth, smile with mouth corners backward and upward and hold this position for 6 seconds with concentration on a good muscle pull around and over the jaw bone.

Step 5. Slowly bring jaw down and repeat 5 more times.

Results: Visible in approximately one week.



Do you have the habit of reading in bed, with two or three pillows beneath your head?—Get rid of the pillows for the sake of your throat and lower cheeks!

ADDITIONAL SUGGESTIONS FOR THE IMPROVEMENT OF THE THROAT

DOUBLE CHINS. It is necessary to distinguish between two types of double chins: One which is caused by collapsed muscles beneath the skin of the throat and the other by incorrect head and body posture. As an average, people under twenty years of age do not have flaccid throat muscles to the point that they would show a double chin, but many young people do show a double chin and/or a short chin line because of the way they hold the head and body when they sit, stand and walk. This double chin will disappear immediately, if the posture is corrected. Quite frequently I had young actors and actresses visit my Hollywood Salon worried lest his or her double chin endanger or interfere with a movie career. In every such case it took me no longer than a minute to remove the double chin. Secret? "Posture correction."



FIND OUT THE DIFFERENCE:

Sitting: If when you sit in an easy chair or on a couch your buttocks are on the front edge and your back is resting against the back of the furniture, you will show a double chin associated with deep lines in your throat. As you change this position by sliding your buttocks back, trying to sit tall, holding your torso muscles in, shoulder blades back and down, chin somewhat forward but level, your throat will be slenderized and double chin(s) with associated lines will disappear.





Standing: If when you stand you put the weight of your body on the heels of your feet, your throat will appear thick and lined and a double chin will be evident. As you balance your weight on the balls of your feet especially on the joints of the big toes, shoulder blades back and down, chin somewhat forward but level, you will have to search for a double chin or lines on your throat. Girls and women who wear flats have a better chance for a double chin and lines on their throat than women who wear high heels.



Walking: Now try walking in the same position you have just learned for standing—body and head upright, chin forward and level, shoulder blades back and down, and the weight of your body on the balls of your feet, especially on the joints of your big toes. If the mirror test shows that even though you sit, stand and walk in the right position, there is still a sign of a double chin (which is caused by collapsed muscles), start with the corrective exercise for double chin.



EXERCISE FOR POSTURE COR-

RECTION: While standing, check your posture in front of a full-length mirror. Stand with your back against a wall, feet together, but about 2-3 inches away from the wall. Keep shoulder blades straight against the wall and pull them somewhat down. See that the chin is level. Now straighten out the hollowness at your back by flattening it against the wall. First pull the abdominal muscles and then the buttock muscles in and hold this position.



EXERCISE TO PREVENT A DOUBLE CHIN: Caused by flaccid throat muscles. Daily roll your head, bending it backward and forward; then turn it to the left and the right three times in succession. Furthermore, when someone calls you from behind, do not turn your entire body around as if your head were welded to your body, but turn your head alone, as a young girl would do.

DOUBLE CHIN CONTAINING FATTY DEPOSITS: Cannot be removed by exercises but only through dieting and/or plastic surgery.

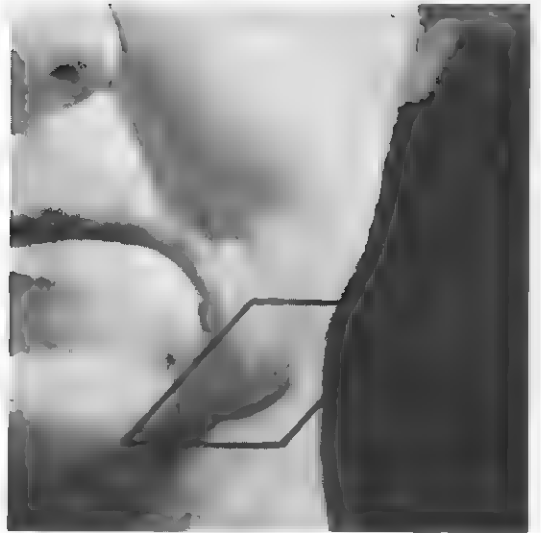
DOWAGER HUMP: Do this before getting up in the morning. Move shoulders to edge of bed. Slowly drop head backward, then raise and return to starting position. Be sure you keep your shoulders and feet flat on bed and that only the head moves. Also Exercise No. 2 for Jowls will help you to get rid of a dowager hump.

*Are you by chance
a slouching secretary??*



or a graceful one??

Jowls



When you study the muscle face on page 82 you will notice a jowl is an elongation of the upper cheek muscles which have lost the strength of holding themselves firm and up. The consequent "too much" has collected at the bottom in the form of little bags called jowls.

ENCOURAGEMENT: . . . *"One morning I went through all your exercises while my husband was watching. He expressed great amazement when my jowls practically disappeared right before his eyes."*

H. N. J., Sherman Oaks, Calif.

EXERCISE No. 2

PRELIMINARY PRACTICE:

*to isolate and to gain awareness
of your jowl muscles*

To Eliminate Jowls

- May be done in a sitting or standing position. Look into mirror.

- Apply cream around eyes where lines may appear when you squint.



- a) Bring lower teeth and jaw forward.



- b) Bring lower teeth and lip over upper lip as high as possible.



c) Lift left lip corner up.



d) While holding the above position squint left eye.

e) Consciously and gradually release squint; return lip corner and mouth to normal position.

Practice the same on the right side of your face, lifting right lip corner and squinting right eye.

Purpose: Learn to lift up the lip corners freely.

Note: This is possible only when the face and particularly the lip corners are kept relaxed since tension hinders muscles from moving. Some people can do it instantly, others have to practice for some time until they can do it.

ISOMETRIC EXERCISE:



- Apply cream around your eyes where lines may appear when you squint.
- Hold mirror in hand.

Step 1. Sit on the edge of chair, torso and head upright, chin level.

Step 2. Touch the center of the left jowl with point of left forefinger and apply steps a through d of PRELIMINARY PRACTICE.

Step 3. In this position and while keeping shoulders straight and immobile jut chin straight forward, then pull chin up until head rests in back. (Check with mirror to see that teeth, lip corner and squint have not slipped.)

Step 4. Try to feel a good pull on left jowl, at the point where the finger touches.



Step 5. While keeping this pull steady, turn head to right, gradually in an even line until you can look over your right shoulder.

Step 6. Still maintaining the pull in the correct spot, turn head to the front, gradually and in an even line.

Step 7. Return head, mouth corner, lip and eye muscles.

Repeat: Four more times on left jowl, then apply exercise five times on right jowl, turning to your left shoulder.

Purpose: Expanding designated muscles by moving the head in opposite direction.

Note: A good pull at the center of the jowl muscles is necessary throughout the turning of the head. A good pull can be felt by

- ... keeping the head far enough back when turning
- ... keeping lip corner up high enough
- ... keeping eye tightly shut breathing normally.

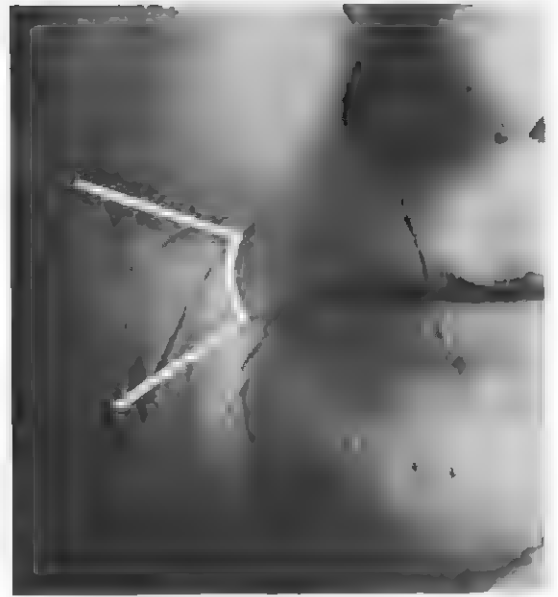
If the pull in the jowl has been lost during the action, then one of the above mentioned instructions has not been followed.

Refer: Page 65 — AIM: 15 steps; return head in 10 steps.

Frequency: Once a day on each side five times in succession.

Results: Immediate when 10-step-movements have been applied correctly.

Lower Cheeks



Loss of tone and consequent elongation of the muscles constituting our lower cheeks may result in flabbiness, hollowness, and vertical lines in the lower cheeks. A once cute looking dimple will unavoidably turn into a vertical line through elongation of its muscles unless it is kept firm through this exercise.

ENCOURAGEMENT: . . . *"I am in the early stages of exercising my lower cheeks and the results have been marvelous!!!"*

G. R., Long Beach, Calif.

EXERCISE No. 3

PRELIMINARY PRACTICE:

For Firming Lower Cheeks & Mouth Corners



Observe the muscle face on page 82. Notice that the smile line is the point of action of our smiling muscles which perform horizontally back to the ears and constitute the larger part of our lower cheeks.

— Sit, stand or lie down. Look into mirror.

— With eyebrow pencil emphasize smile line (as in photo) on each side of face. A smile line is the curved line approximately $\frac{1}{4}$ inch in back of the lip corner. Some people have to smile to see their smile lines. These smiling muscles attach at their front end (point of action) to the skin, thus forming the smile line.



— Practice on both sides of face simultaneously.

a) Teeth and lips stay together, however they must be relaxed and limp.

b) Through the action of "smiling back" move your smile lines horizontally back toward the earlobes as indicated by arrows. Range of this muscle movement is approximately $\frac{3}{4}$ to one inch, consequently you have to see your smile lines moving back such a distance.

c) Return smile lines consciously to starting position.

Purpose: Moving designated muscles freely and in their fullest range without tension of lips or help of other surrounding muscles.

Note: When lines appear around your eyes while smiling back, you have used the wrong muscles. No skin around your eyes must move when you smile.

Refer: Page 65 — AIM: 10 steps; return muscles in 10 steps.

Frequency: Once a day 5 times in succession until you have conquered the AIM.

ISOMETRIC EXERCISE:

- Always move slowly, gently, elastic, never forcing the movements.
- Do not attempt unless you have mastered the PRELIMINARY PRACTICE.
- Sitting position preferred. Look into mirror.
- Wear soft cosmetic gloves or lie a soft cloth over fingers to avoid slipping.

Step 1. Place one or two finger points directly under each smile line which we have identified as the point of action.



Step 2. Push smile lines somewhat out with your finger points.





Step 3. Grip smile lines as with a pair of pliers firmly with thumbs outside and finger points inside the mouth. You are now holding the smiling muscles at their front end (point of action). Make absolutely sure you are holding the smile line (end of lower cheek muscles) and not a little in front which would cause the lower cheek muscles to stretch.



Step 4. Pull gripped smile lines forward and hold this position for resistance.

Step 5. Smile as you have learned in the PRELIMINARY PRACTICE by trying to move your smile line against finger resistance which, of course, causes your smiling muscles to expand. Think of a rubberband which you hold and expand.



Step 6. Consciously return muscles involved to starting position.

Step 7. Remove finger resistance.

Purpose: Expanding designated muscles to their fullest capacity which is approximately $\frac{3}{4}$ to one inch.

Note: Your resistance must never move during the entire exercise. Watch that your smiling lines do not slip out of your grip. Should one hand be too weak to maintain firm resistance, you may work on one smiling line at a time by holding resistance with both hands.

Refer: Page 65 — AIM: 15 steps; return muscles in 10 steps.

Frequency: Once a day five times in succession. Hands must be removed and results observed after each performance.

Results: A correct performance with more than three-step-movements will show immediate results.



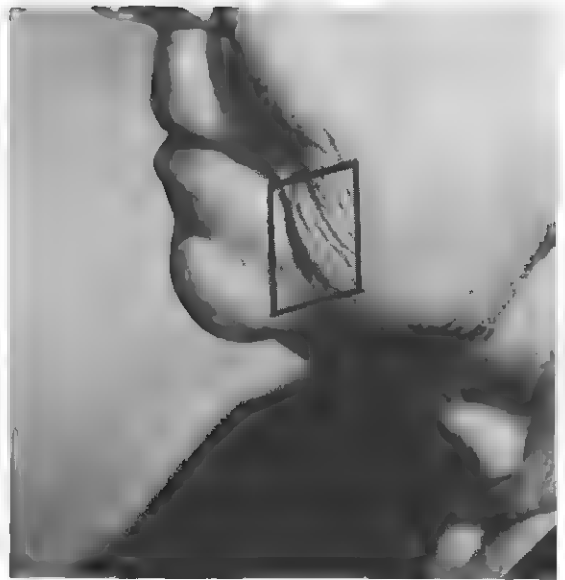
ADDITIONAL SUGGESTIONS TO “SMILING BACK”

A natural youthful smile is always accomplished by the “smile lines.” However, with increasing birthdays people have the tendency to smile by “pushing” with their lip corners either back or down. This habit, in time, will cause the smile lines to disappear and instead create a distracting looking pouch-line from the lip corners down.

In such cases, in order to be able to learn my smiling exercise, one has to re-establish the natural youthful smile by keeping lip corners relaxed and concentrating solely on smiling with the smiling lines. To re-train those muscles may take some time and patience as does every change of habit. It is very worthwhile working to establish your youthful smile for your daily wear.

Do you freeze while looking into your mirror? Then practice at first without looking into the mirror. Think of something that may trigger your natural smile, hold it in this position and look at your mirrored image. Now return your smile lines controlled while you count. This is an excellent way of acquainting yourself with your smile line muscles and to bring them under control.

Pouches



This exercise may be somewhat difficult to master. After the Preliminary try the Isometric a few times. If you do not see definite results from more than three-step movements, discontinue.

Pouches can also be eliminated by applying Exercise No. 2 for Jowls and No. 5 for Upper Cheeks (Muscle Section 1 & 2).

The muscle face on page 82 will reveal to you that the pouches beside the chin are an accumulation of elongated upper cheek muscles, in particular the Zygomaticus. (A small percentage of the pouch may also be contributed by the lower cheek muscles.) Removing the pouches will lift your face greatly and consequently will remove many years from your facial appearance.

ENCOURAGEMENT: . . . *"and I am very pleased with the results, as my pouches and jowl bags have vanished completely."*

Mrs. A. C., Gardena, Calif.

EXERCISE No. 4

PRELIMINARY PRACTICE:

*(to isolate and to gain awareness of
the muscles causing the pouches)*

To Eliminate Pouches



- Sitting or standing position; mirror in front.
- Apply some cream around your eyes where lines may appear when you squint.
- a) With eyebrow pencil emphasize smile line on each side of face. A smile line is the curved line approximately $\frac{1}{4}$ inch in back of the lip corner. Some people have to smile to see their smile lines.



- b) Hold teeth and lips together, however keep them relaxed and limp.
- c) Practice lifting smile line (on one side at a time) diagonally upward in the direction indicated by arrows.
- d) Consciously and gradually return smile line to normal.

Purpose: To move designated muscles freely and in their fullest range, approximately $\frac{3}{4}$ to one inch without tension or help by surrounding muscles.

Refer: Page 65 — AIM: 7-8 steps; return in 7-8 steps.

Note: If a pouch is not corrected in time, it will cause jowls, as an extended droopiness. This particular exercise will also remedy sagging mouth corners.

Frequency: As often as you may wish until the AIM has been accomplished.

ISOMETRIC EXERCISE:



- Do not attempt unless you have mastered the PRELIMINARY PRACTICE.
 - Apply some cream around your eyes where lines may appear when you squint.
 - Sitting position with elbows resting on table. Look into mirror.
 - Wear cosmetic gloves or lie a soft cloth over fingers to avoid slipping.
- a) With your eyebrow pencil emphasize your smile lines as in the PRELIMINARY PRACTICE.
 - b) Draw two horizontal lines, the first line starting at the center of the smile lines and the second one about $\frac{1}{2}$ inch apart.



Step 1. On one side at a time insert index finger into mouth, pushing out flatly (not pointed) the area between the lines.



Step 2. Now grip the designated muscle area (between the two lines) as with a pair of pliers firmly between thumb outside and finger inside the mouth.



Step 3. Support the grip with the other hand.

Step 4. Hold this position firm as a resistance while trying to lift the smile line as you have learned in the PRELIMINARY PRACTICE.

Step 5. Consciously and gradually return muscles to starting position.

Step 6. Release finger resistance.

Purpose: Expanding designated muscles in their fullest range.

Note: Your resistance must never move during the entire exercise. Watch that your muscles do not slip out of your grip.

Refer: Page 65 — AIM: 15 steps; return in 10 steps.

Frequency: Once a day 5 times in succession on each side of the face. Hands must be removed and results observed after each performance.

Results: A correct performance with more than 3-step-movements will show immediate results.

Upper cheeks



The law of gravity is that things fall downward from top to bottom. The upper cheek muscle flesh shifts downward, leaving hollowness beneath the eye-circle and below the cheek bones. As the weight shifts down it collects at the laugh line and at the lower face, causing furrows, pouches, and jowls.

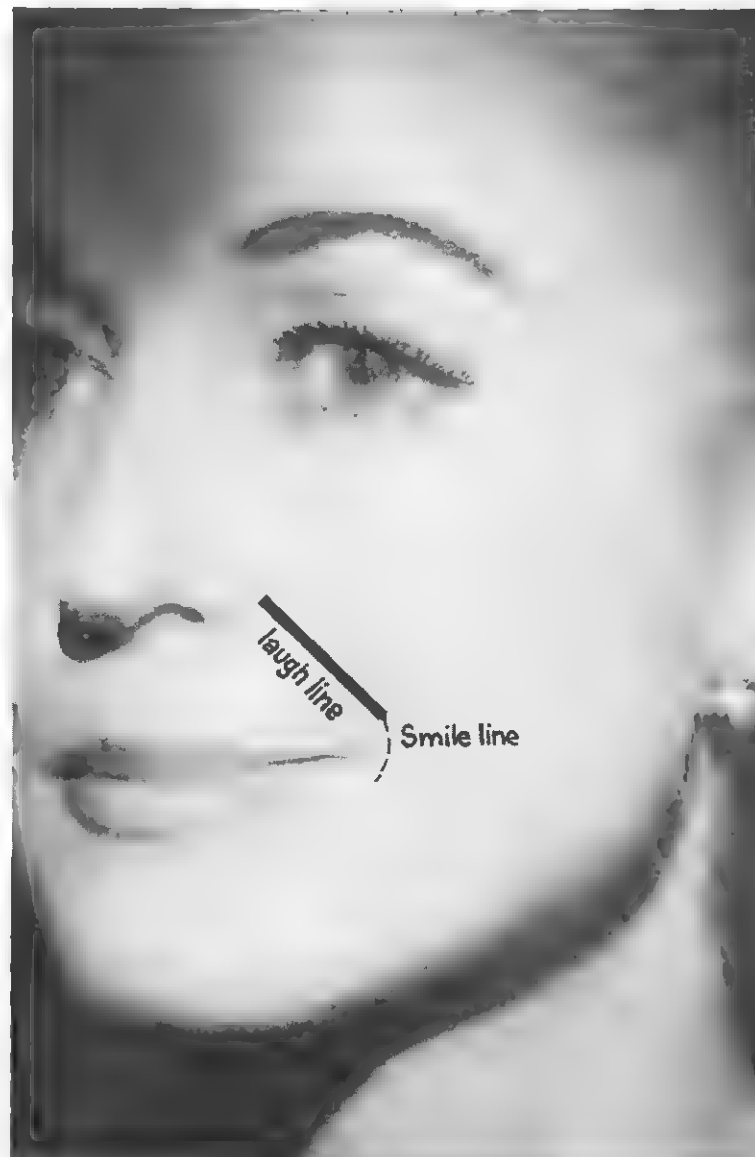
The collapse of the upper cheek muscles alone may cause more than fifty percent of the aging in a face and consequently the elimination of the same may contribute equally to a younger look.

ENCOURAGEMENT: . . . *"I have lifted my sagging countenance and friends just stare at me. I just celebrated my 62nd birthday and most people take me for 42, thanks to you."*

B.C., Ventura, Calif.

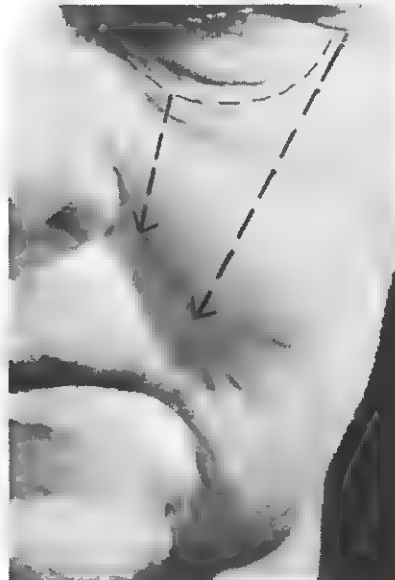
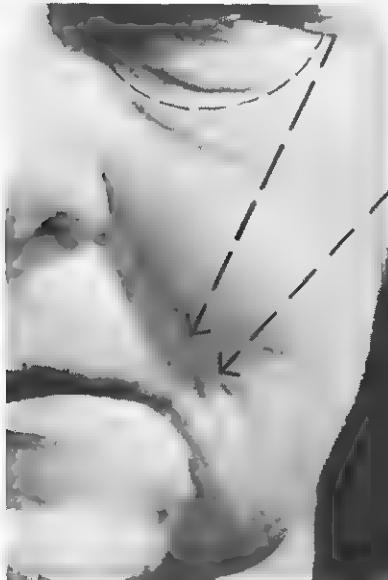
For Lifting & Firming Upper Cheeks & Removing The Furrows Of Laugh Lines

Observe the muscle face on page 82. Notice that the upper cheeks consist largely of four muscle sections called Quadratus, Labii, Superioris and Zygomaticus which run from the temples and eye-ring muscles toward the nose-mouth line. The upper cheek muscles attach at their point of action to the skin, thus forming the line from the nose to the mouth which we use for laughing or smiling up. For the exercises let us call the muscle-line extending from nose to mouth the "laugh line" and where this line curves we shall call it "smile line."



PRELIMINARY PRACTICE:

(to isolate and to gain awareness of your upper cheek muscles)



MUSCLE SECTION No. 1 & 2, when losing their battle against gravity's pull, show a devastating "landslide" due to their large size and area. The Muscle Face on page 82 will explain why loss of tone and consequent elongation of these muscles cause:

- a) hollowness at their point of origin (below the cheek bone)
- b) flabbiness and overlap on their location on the laugh line
- c) droopy mouth corners
- d) pouches beside chin
- e) jowl bags

MUSCLE SECTION No. 3, when collapsed, causes hollowness beneath the eye-circle and an overlap in its location on the laugh line.

MUSCLE SECTION No. 4, when collapsed, causes an overlap on the laugh line next to the nose and consequently hollowness below the eye-circle next to the nose.

NOTE: In cases where all four Upper Cheek Muscle Groups have collapsed—indicated by an even, continuous overlap on the laugh line—I recommend the Isometric Exercise on pages 125-127. If only Muscle Sections 3 & 4 show signs of relaxation, and none are shown by 1 & 2, work specifically with 3 & 4. It is Muscle Section 1 & 2 however, which most likely will show elongation before the two smaller Upper Cheek Muscles of 3 & 4 do. In such instance it is best to work exclusively with Muscle Section 1 & 2 as instructed on pages 128-129, without permitting Muscle Section 3 & 4 to move. If all four Upper Cheek Muscles require attention, but particularly Muscle Section 1 & 2, then it may be desirable to perform both Isometric Exercises.

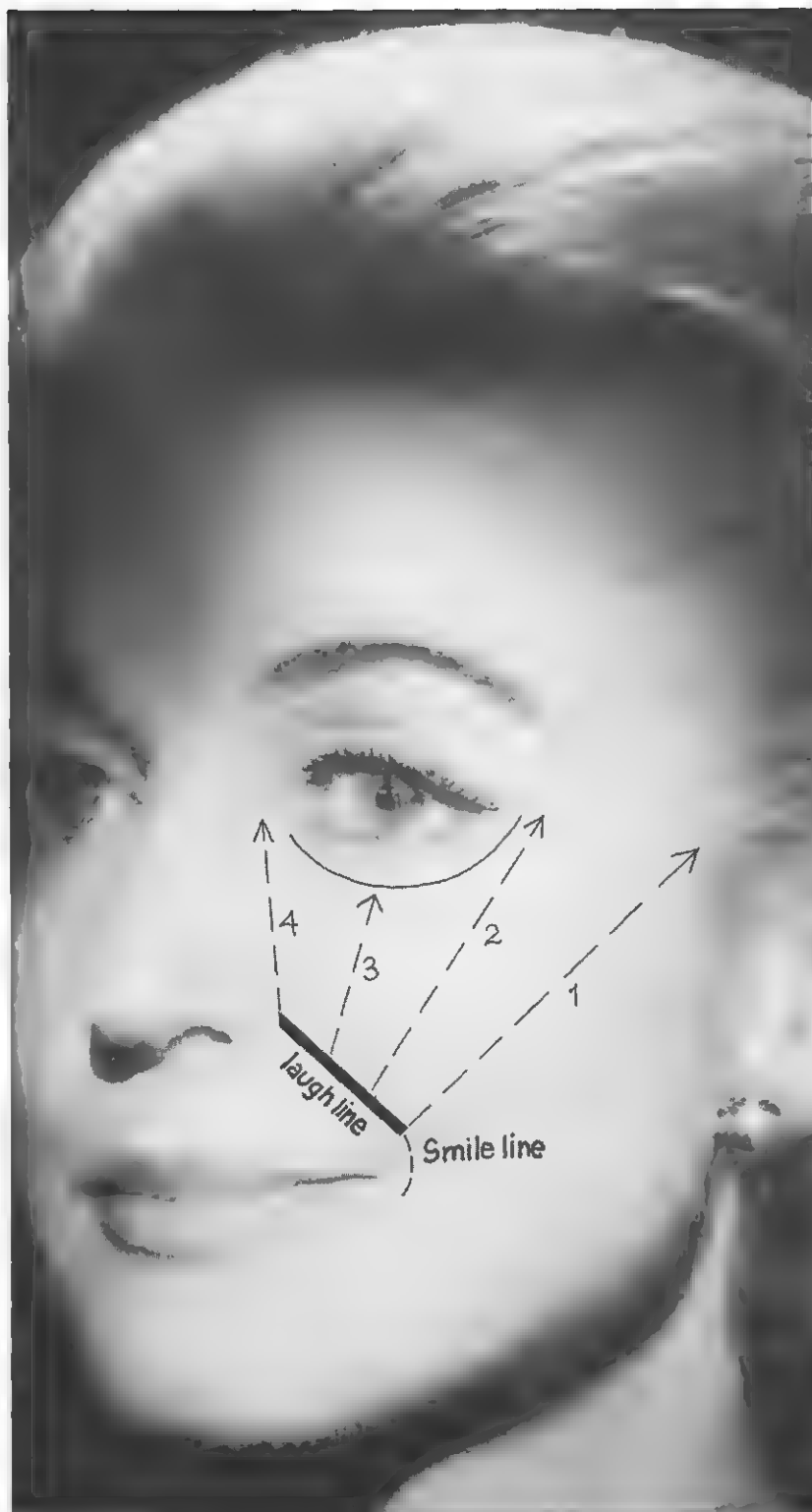
- Sitting position. Look into mirror.
- Apply some cream around your eyes where lines may appear when you squint.
- a) With eyebrow pencil emphasize line from nose to mouth (laugh line) which is the point of action for the Upper Cheek muscles.
- b) Mark your upper cheeks in four sections.

MUSCLE SECTION No. 1: Mark with a line starting at the smile/laugh line and running diagonally toward the temple.

MUSCLE SECTION No. 2: Mark with a line that points diagonally toward the ending of the brows.

MUSCLE SECTION No. 3: Start the line at the center of your laugh line, ending at the center of the circle underneath the eyes.

MUSCLE SECTION No. 4: Start on the laugh line next to the nostril and end at the eye-circle beginning next to the nose.





— Practice on both cheeks simultaneously and/or each cheek individually.

c) Teeth together and lip loose and relaxed.

Move No. 1 Muscle Section by lifting smile line in the direction of arrow No. 1.



Move No. 2 Muscle Section by lifting laugh line in the direction of arrow No. 2.



Move No. 3 Muscle Section by lifting laugh line in the direction of arrow No. 3.



Move No. 4 Muscle Section by lifting laugh line in the direction of arrow No. 4.



Purpose: Moving designated muscles freely and in their fullest range without tension of lips or help of other surrounding muscles.

Note: The range of movement for Muscle Section No. 1 and No. 2 is approximately one inch, consequently you have to see your laugh line moving such a distance. The action is your natural "smiling upward."

The range of movement for Muscle Sections No. 3 and No. 4 is approximately $\frac{1}{2}$ inch. The action is a "sneer."

Since the four upper cheek muscle groups attach at their bottom to the lip muscles and at their top to the eye-ring muscles, watch that you do not relieve the cheek muscles of their work by pushing them from the bottom with your lip, or by pulling from the top with the eye-ring muscles (through squinting).

- d) Now practice moving all four muscle groups together (which is your entire upper cheek).
- e) Return upper cheek muscles consciously to starting position.

The point of action is in your laugh line. Further note, that if your smile line moves backward horizontally instead of diagonally toward the temples, you have moved the lower cheek muscles (which perform horizontally back toward the earlobes) instead of the upper cheek muscles.

Refer: Page 65 — AIM: 10 steps; return muscles in 10 steps.

Frequency: Once a day 5 times in succession until you have conquered your AIM.

GENERAL CHEEK EXERCISE

ISOMETRIC EXERCISE:

- Do not attempt unless you have mastered the PRELIMINARY EXERCISE.
- Apply some cream around your eyes.
- Sitting position, with elbows resting on table. Look into mirror.
- Wear soft cosmetic gloves or lie a soft cloth over your fingers to avoid slipping.



Always move slowly, gently, elastically. Never force the movements!

Step 1. Place point of thumbs inside mouth directly under laugh line muscle at the middle of the laugh line (see point A).

Step 2. Push laugh line muscle (point A) somewhat out.



Step 3. Grip the laugh line as with a pair of pliers firmly with thumb inside and the bony part of the first joint of the index finger outside your mouth. You are now holding the upper cheek muscles at their point of action. Make absolutely sure you are holding the laugh line muscles and not a little below which would cause the upper cheek muscles to stretch.

Step 4. Pull gripped laugh line somewhat down.

Step 5. Hold this position as a gentle firm resistance.

Step 6. Smile with all four muscle sections (upper cheek generally) gradually as you have learned in the PRELIMINARY PRACTICE. Think of a rubber band which you hold and expand.

Step 7. Consciously return muscles involved to starting position.

Step 8. Remove finger resistance.



Purpose: Expanding designated muscles within their fullest range.

Note: Consider everything said under "Note" in the PRELIMINARY PRACTICE—Your resistance must never move during the entire exercise. Watch that your laugh line does not slip out of the grip.

Refer: Page 65—AIM: 15 steps; return muscles in 10 steps.

Frequency: Once a day 5 times in succession. Hands must be removed and results observed after each performance.

Results: A correct performance with more than 3-step-movements will show an immediate lift, a firming and filling out of the cheeks and lessening in the overlap at the laugh line.

ISOMETRIC EXERCISE:

WHEN CORRECTING MUSCLE SECTION NO. 1 & 2

- Do not attempt unless you have mastered the PRELIMINARY PRACTICE.
- Apply some cream around eye area where lines may appear when you smile upward.
- Sitting position, with elbows resting on table. Look into mirror.
- Wear soft cosmetic gloves or lie a soft cloth over fingers to avoid slipping.

Step 1. Place point of thumb inside mouth directly under laugh line at the point of action of muscle section No. 1 & 2.



Step 2. Push laugh line (muscle) at this point somewhat out.

Step 3. Grip the laugh line (muscle) at this point as with a pair of pliers firmly with the thumb inside and the bony part of the first joint of the index finger outside the mouth. You are now holding muscle section No. 1 & 2 at their end (point of action). Make absolutely sure you are holding the laugh line muscle and not a little below.

Step 4. Pull gripped muscles somewhat down.

Step 5. Hold this position as a firm resistance.



Step 6. Smile muscle section No. 1 & 2 in their direction as you have learned in the PRELIMINARY PRACTICE. Think of a rubber band which you hold and expand.

Step 7. Consciously return muscles involved to starting position.

Step 8. Remove finger resistance.



Purpose: Expanding designated muscle section within its fullest range, which is about one inch.

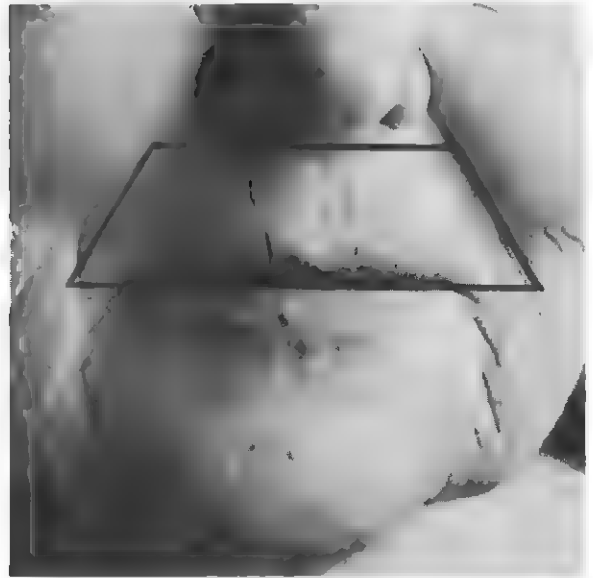
Note: Your resistance must never move during the entire exercise. Watch that your muscle grip does not escape through slipping. You may exercise both sides together or one side at a time, holding the resistance as shown above.

Refer: Page 65—AIM: 15 steps for muscle sections No. 1 and No. 2

Frequency: Once a day 5 times in succession. Resistance must be removed and results observed after each performance.

Results: A correct performance with more than 3 steps will show immediate results by lifting and firming the cheek in the exercised area.

Upper Lip



The muscle structure of a lip does not reveal its loss of tone and consequent collapse through elongation as do most other facial muscles. Lack of circulation in this area causes muscular atrophy (disappearance), hence the lips become thinner and thinner as time goes on. The lip loses its contour and wrinkles form. Only a full lip is a Youth-Full lip.

ENCOURAGEMENT: . . . *“My lips are taking on fullness and shape once more. God bless you for revealing to us your method.”*

M. S. S., Beverly Hills, Calif.

EXERCISE No. 6

ISOMETRIC EXERCISE:

To Restore Fullness & Contour In the Upper Lip



— Sitting or standing position. Look into mirror.

Step 1. Pretend to yawn and open mouth with about one and a half inches between the upper and lower front teeth.



Step 2. Keep teeth in this position. While holding upper lip somewhat away from the teeth, move upper lip slowly downward.

Step 3. Consciously return lip gradually to starting position.



Purpose: Expanding designated muscles freely and in their fullest range, approximately $\frac{1}{4}$ to $\frac{1}{2}$ inch without tension or help by surrounding muscles.

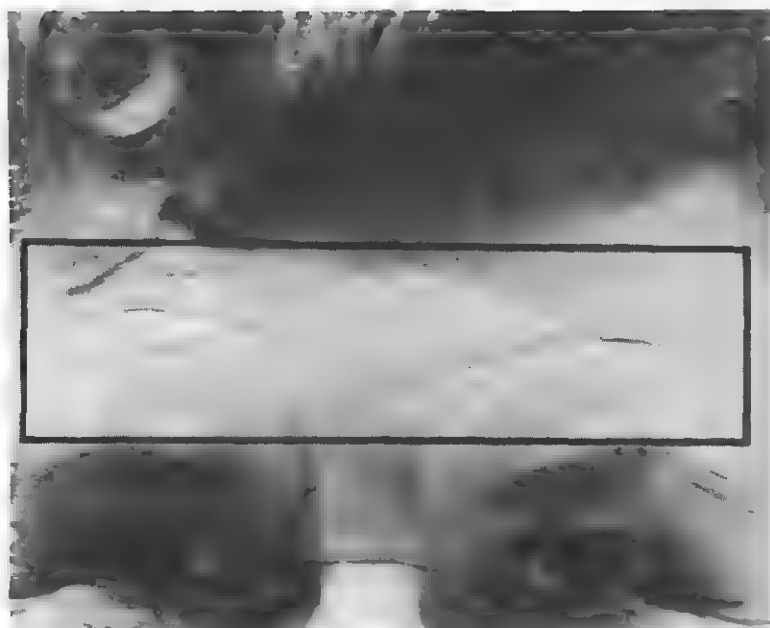
Note: The middle part of the lip (see longest arrow) must always move ahead of the other lip muscles, thus avoiding the O-form which does form lines into the lip. Mouth corner muscles stay relaxed during action.

Refer: Page 65. — AIM: 10 steps; return muscles in 10 steps. Once you have conquered the downward movements in 10 steps, you may spread the muscles of the upper lip apart—out of the middle; but not by pulling apart with the mouth corners. AIM: 10 steps; return muscles in 10 steps.

Frequency: Once a day 5 to 6 times in succession.

Results: May be seen if done correctly after approximately one week.

Forehead



Forehead muscles are expression muscles. Unlike other muscles, expression muscles do not collapse in the form of lines because of inadequate activity. Expression lines are muscles which have formed into lines by the habit of holding them in this position. Horizontal lines on forehead form by the habit of keeping the eyebrows raised.

Since those lines are not an adjunct of aging—young people can have them too—their removal does not add to a younger look, but, indeed, to a more attractive one.

ENCOURAGEMENT: . . . *"I have had wonderful results with my upper face. I removed all of my forehead lines and believe me they were deep."*

Mrs. R. B., Glendale

EXERCISE No. 7

ISOMETRIC EXERCISE:

To Remove Horizontal Lines

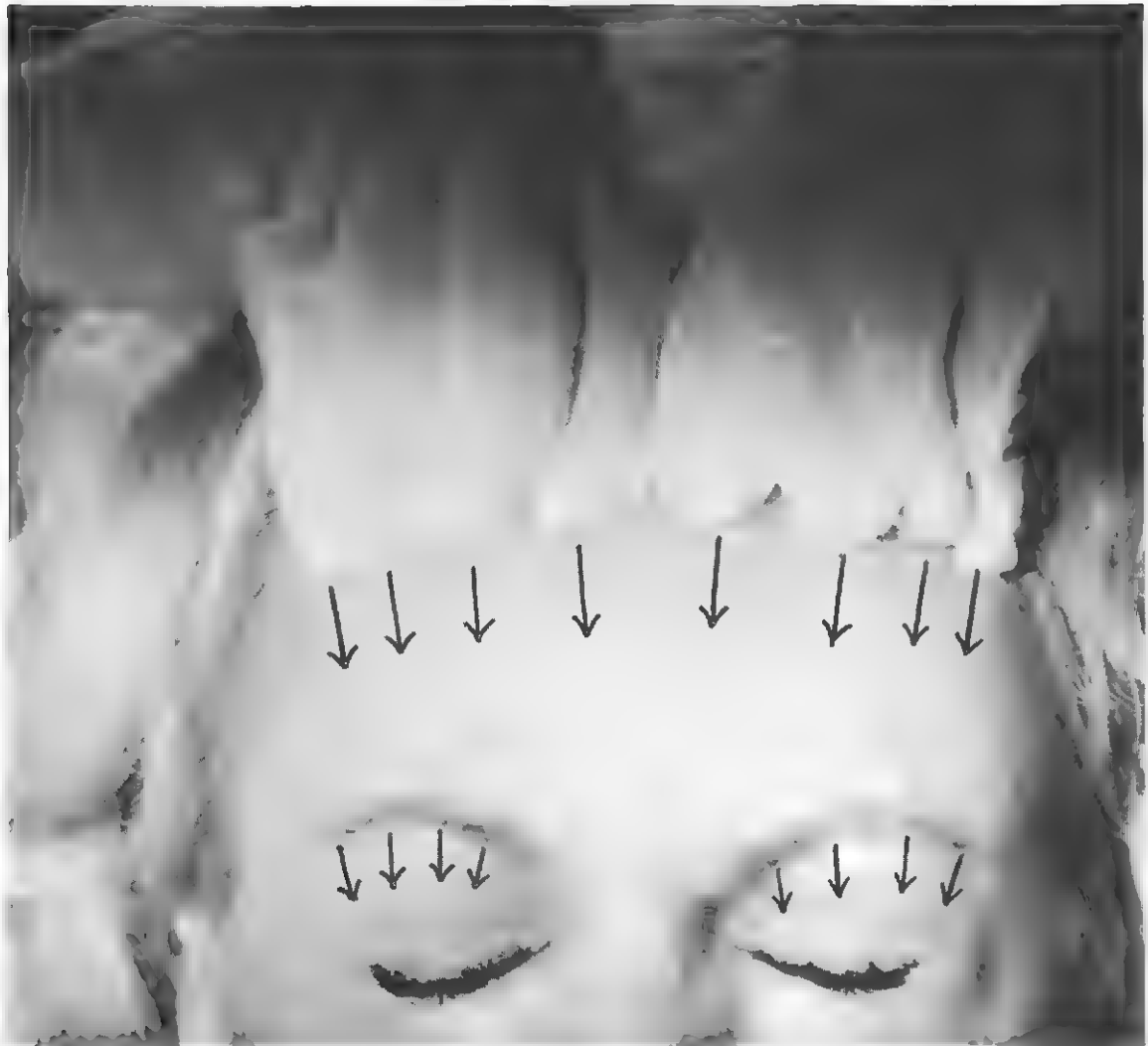


- Sitting or standing position. Look into mirror.
- Cosmetic gloves may be used to avoid slipping.

Step 1. Place all your fingers—except thumbs—in an even row close above YOUR topmost horizontal line on forehead.

Step 2. Press fingers tight against the bone.

Step 3. Now with these fingers push the skin upward as much as possible.



Step 4. Hold the skin tight in this position against the underlying bone. This is now your resistance.

Step 5. Against this resistance first try to move the eyebrows downward, then try to move the forehead skin down out of the resistance, and last, close your eyes tightly.



Step 6. Consciously return muscles to starting position.

Step 7. Remove finger resistance.

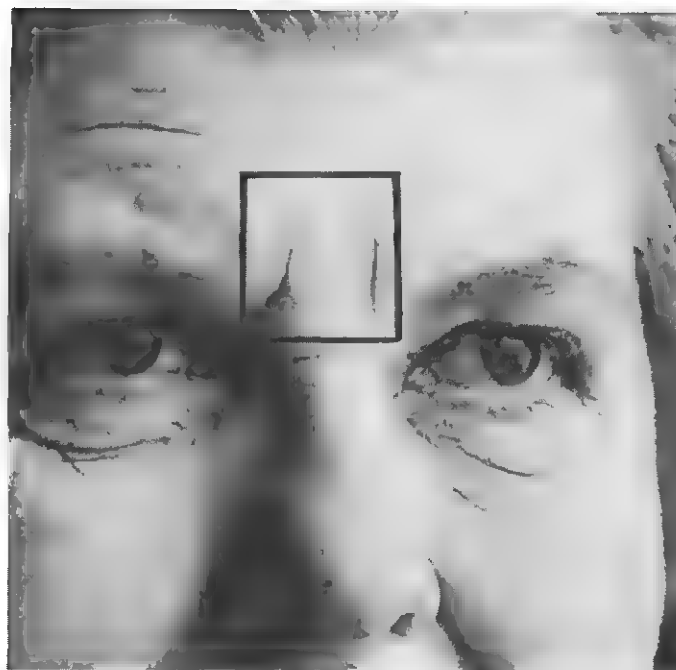
Purpose: Expanding designated muscles freely and without tension in their fullest range, approximately $\frac{1}{4}$ to $\frac{1}{2}$ inch.

Note: Resistance must not be moved throughout this exercise. Do not scowl during the muscle movements—move muscles straight down.

Refer: Page 65 — AIM: 5 steps with eyebrows and 10 more steps with forehead muscles, holding eyes tight for 6 counts; return muscles in 10 steps.

Frequency: Once a day 5 times in succession. Hands must be removed and results observed after each performance.

Scowl



Like horizontal lines on the forehead, scowl lines will show up in a face only if forced to appear. Scowl lines are muscles which have been formed into lines by the habit of pulling the brows together.

Since those lines are not an aging fault—young people can have them too—their removal does not give you a younger face but it does, indeed, give a friendlier and more attractive expression.

ENCOURAGEMENT: . . .*"I am 28 years and was able to remove my vertical frown lines with one exercise. Thanks to your instruction. Now I am working hard to keep them out."*

B. C., Pasadena, Calif.

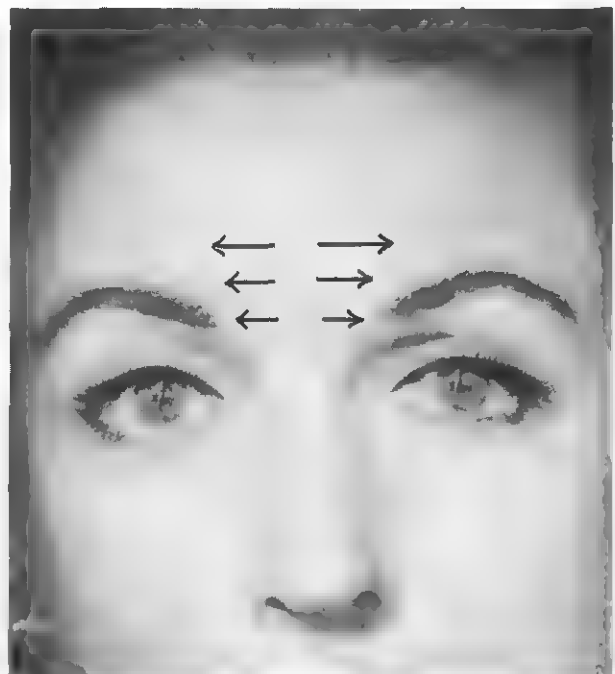
EXERCISE No. 8

PRELIMINARY PRACTICE:

(to isolate and to gain awareness of the scowling muscles)

To Remove Vertical Lines Between the Eyebrows

In order to benefit from this exercise, it must always be preceded by Exercise No. 7 For Horizontal Lines.



— Sitting or standing position. Look into mirror.

- a) In 10-12 even steps, one step to each count, move your brows together to form your habitual scowl line(s).

- b) In 10-12 even steps return the brows to their starting position.

Note: Do this PRELIMINARY PRACTICE only a few times then discontinue and proceed with the ISOMETRIC EXERCISE. As cruel as it may look, you must witness each step in your mirror!

Purpose: To move the designated muscles evenly and in their fullest range into YOUR habitual scowl line(s).

**ISOMETRIC
EXERCISE:**

To Remove Vertical Lines (Scowl Lines)
On Forehead & Between Eyebrows



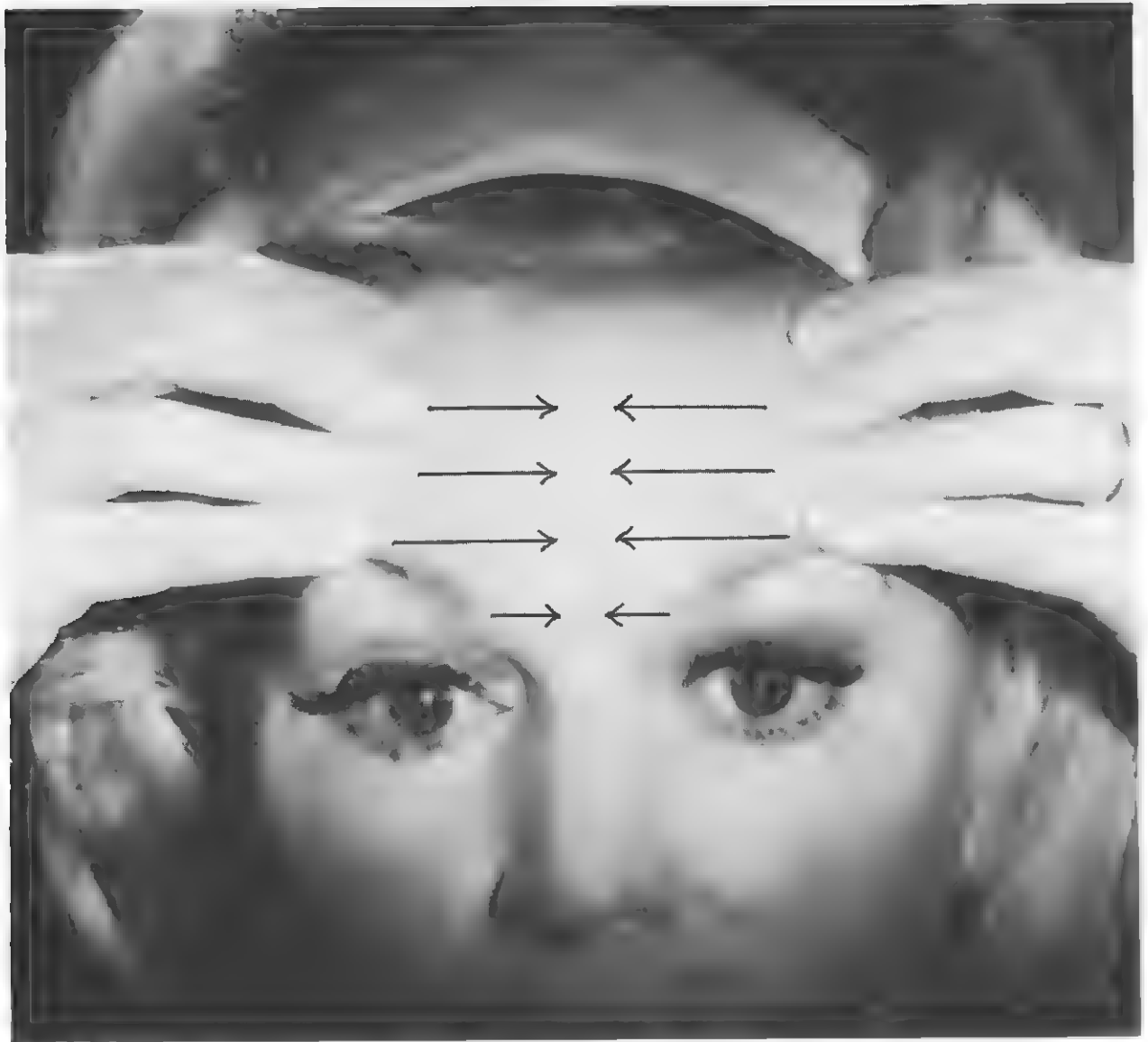
- Perform only after you have mastered the PRELIMINARY PRACTICE.
- Wear cosmetic gloves to avoid slipping.

Step 1. Place your four fingers of each hand in an even row close behind YOUR last vertical forehead line. Small fingers hold in the eyebrows.

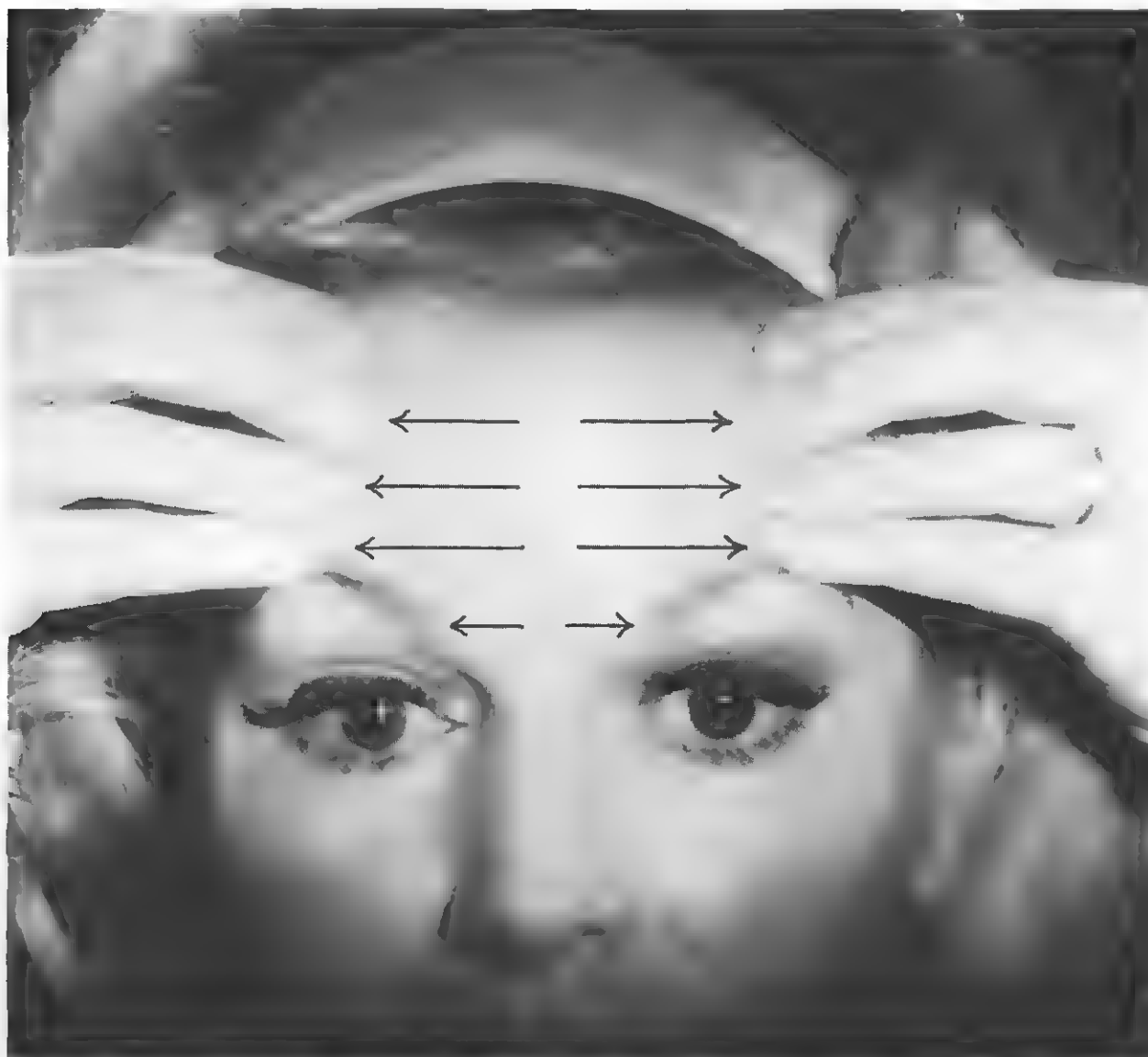


Step 2. Push forehead skin, including eyebrows, outward to smooth out every vertical line on forehead.

Step 3. Hold fingers tight against underlying bone for resistance.



Step 4. Against this resistance try to move your forehead muscles into your habitual line(s) in 5 steps, WITH EYES LOOKING STRAIGHT AHEAD—DO NOT LOOK DOWN.



Step 5. Consciously return muscles to starting position.

Step 6. Now release and remove resistance.

Purpose: Expanding designated muscles freely in their fullest range.

Note: Resistance must not move during muscle movements.

Refer: Page 65—AIM: 15 steps; return muscles in 10 steps.

Frequency: Once a day 5 times in succession or until lines have completely disappeared from the contour.

Results: A correct performance may cause the line(s) to disappear or at least to improve greatly. However, to keep the line(s) from reappearing, scowling must be avoided.

Upper Eyelids



The upper eyelid muscles next to the upper and lower cheek muscles are a means of determining the youth or aging of a face. The muscles constituting the upper eyelids may either atrophy (waste away) or simply elongate. Upper eyelids falling behind the eyeballs usually indicate atrophy, whereas an overlapping muscle-skin usually reveals elongation of the muscles involved. Of course, we see only the skin loose and hanging, however, it is the muscle structure constituting our eyelids that has stretched. The skin consequently has to go with the muscles. By the same token, the skin will shorten and return with the muscles through these exercises.

Those having been born with low positioned brows or overlapping upper eyelids usually have inherited this particular muscle structure which cannot be changed through exercises.

The lowering of the eyebrows due to the collapse of the upper eyelid muscles, causes our eyes to appear smaller and distorts, a la da Vinci, the proportioning of the face.

ENCOURAGEMENT: . . . *"I have had puffy, lax upper eyelids, and now they have taken on new life."*

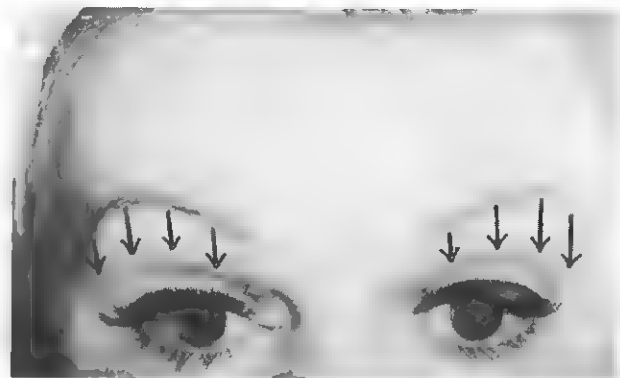
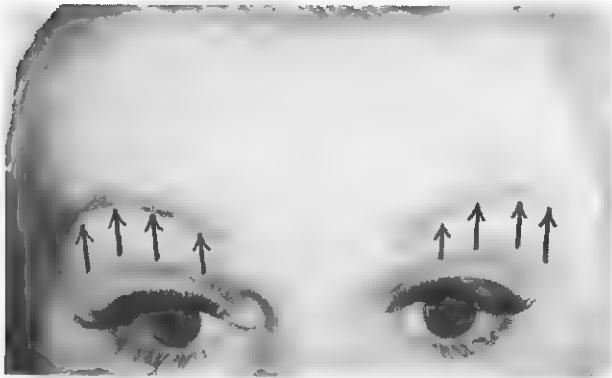
B. P., Huntington Park, Calif.

EXERCISE No. 9

PRELIMINARY PRACTICE:

(to isolate and to gain awareness of the eyebrow and upper eyelid muscles)

To Lift Droopy Eyebrows & To Firm Slack Overhanging Upper Eyelids



— Sitting position. Mirror in front.

- a) In 5 even steps move both eyebrows upward as far as possible. The point of possibility is when you see no more overlapping on your upper eyelids.

- b) Consciously return eyebrows in 5 even steps.

Purpose: Moving designated muscles to their fullest range, approximately $\frac{1}{2}$ to $\frac{3}{4}$ inch, without tension or help by surrounding muscles.

Refer: Page 65—AIM: 10 steps; return muscles in 10 steps.

Frequency: As often as you wish until you have control over the muscles.

Note: In particular, pay attention to the sides of the lids and brows, since those muscles are thinner and more difficult to move. The leading muscles in the movement must be the weakest ones, as indicated by the droopiest muscle skin.

ISOMETRIC EXERCISE:

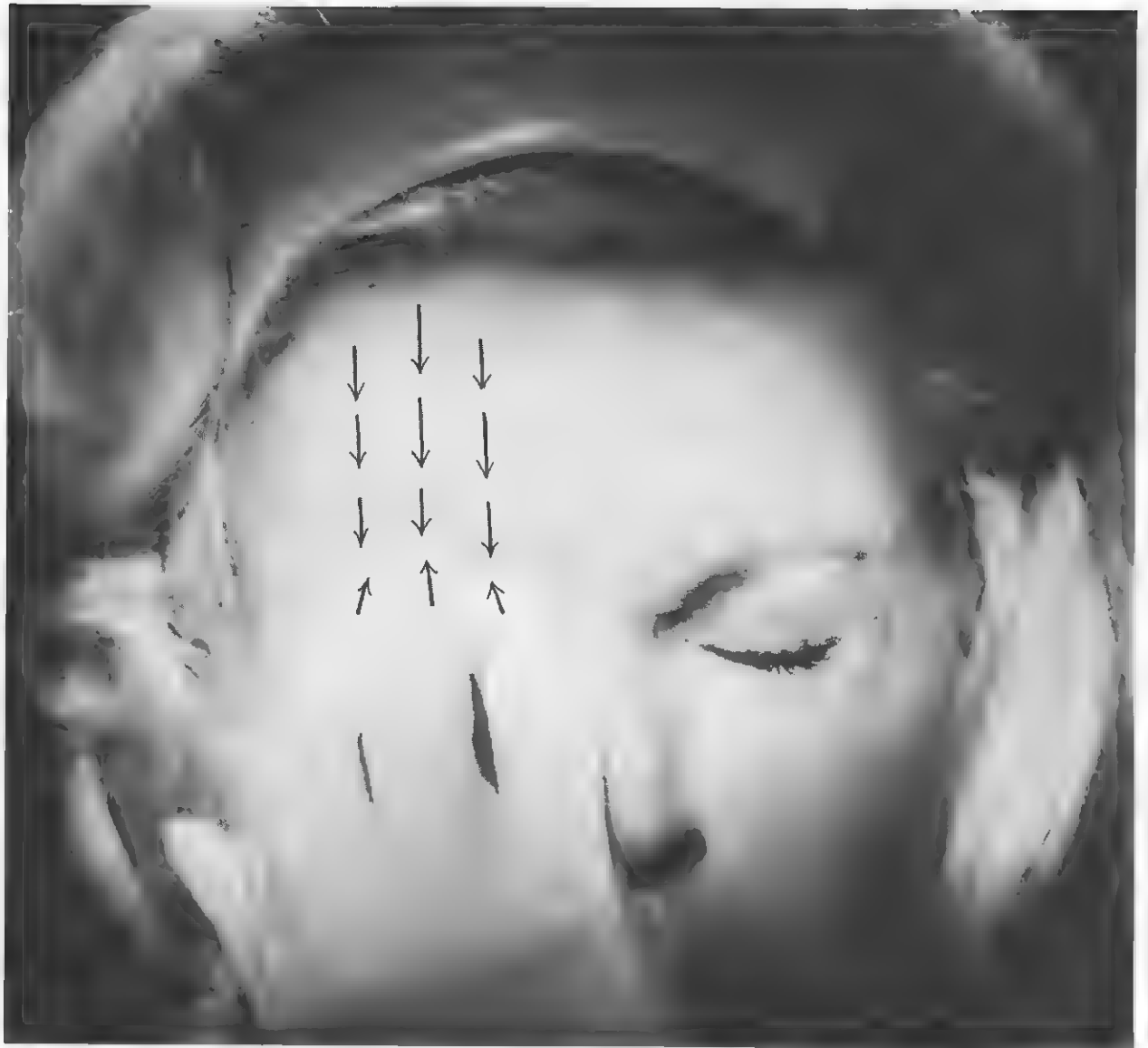


- Sitting position.
- Look into mirror.
- Elbows on table.

Step 1. With forehead relaxed, apply resistance to both of your natural brows from beneath by placing your four finger points under each brow at the location indicated on picture. The finger points must be directly on the brow but not in it.



Step 2. With fingers push both eyebrows upward to their youthful, original position, and hold them there gently firm as a resistance.



Step 3. Against this resistance try to move your brows down in gradual repetitious attempts; then try to move your forehead down from the very top and at last close your eyes tight.

Step 4. Return muscles to starting position.

Step 5. Remove finger resistance.

Purpose: Expanding designated muscles freely and without tension to their fullest range.

Note: It is important that you do not look downward but straight ahead while you move the muscles out of the eyebrow and forehead. The aim must be to move the muscles out of eyebrow and forehead STRAIGHT down and not inward as for scowling. Concentrate on the weakest spot and on the sides of the brows. Do not deceive yourself by tensing up in the lower eyelids instead of actually trying to move the brows down. The resistance, however, has to be immobile.

Refer: Page 65—AIM: 10-12 steps, closing eyes tightly for 6 counts; return muscles in 10 steps.

Frequency: Once a day 5 times in succession. Hands must be removed and results observed after each performance.

Results: A correct performance will show a drastic lift of the brows. In areas where you do not see the brows lifted, you either have not held the resistance or you have not moved the muscles in this area.

Suggestions: Puffiness in the upper eyelids may indicate fatty tissues or fluid. For fluid see your doctor. Fatty tissues can be removed successfully through plastic surgery.

HAVE YOU PUSHED LINES INTO THE FOREHEAD SKIN FROM PUSHING UP THE EYEBROWS?

Remedy: Do this immediately after Exercise No. 9.

- a) Place four fingerpoints flat above topmost line above brow and press against underlying bone for resistance.
- b) Against this resistance move gradually the forehead skin and eyebrows downward to the count of 8-10.
- c) Close eyes for two counts, then slowly return the muscles to their starting position.

Results: Must be seen immediately.

Repeat: Until all lines have disappeared.

Lower Eyelids



The muscles of the lower eyelids may have elongated as much as $\frac{1}{4}$ to $\frac{1}{2}$ inch by the time we have reached the age of 60 or 70. This is understandable when we consider how much strain is put on these tiny, delicate muscle tissues. Also, the skin in this area is extremely fine and sensitive. Here too, as with the upper eyelids, we can see only the skin, loose and hanging, adapting to its muscle foundation. Every line you see in your lower eyelid is a muscle attached to the skin which has elongated. The lower eyelid may also appear more sunken-in with the passage of years, due to the loss of fatty tissue in the skin, which unfortunately cannot be regained. A sunken-in "tired look" in that area caused by tired muscles due to lack of circulation however, can be improved miraculously through this exercise.

Circles around the eyes which existed before muscular relaxation, cannot be removed by exercising. Those troubled with puffiness in the eye area due to a sinus or allergy condition will find this exercise utmost beneficial. The mentioned condition causes lack of circulation in the eye area, thus permitting fluid (edema) to collect in the tissues. Do you awaken sometimes—most likely after a long sleep—with puffy eyelids? In this case it is also the slow circulation during your prolonged sleep that permits fluid to inhabit the tissues in the eyelid region. The eye exercise will help you get rid of this distracting puffiness.

ENCOURAGEMENT: . . . "Have had many compliments in the past few weeks. I am 44 years old and people are telling me I don't look older than 32. Another said my eyes were so bright. Have been erasing wrinkles like mad."

E. H., Covina, Calif.

EXERCISE No. 10

PRELIMINARY PRACTICE:

(to isolate and to gain awareness of the lower eyelid muscles)

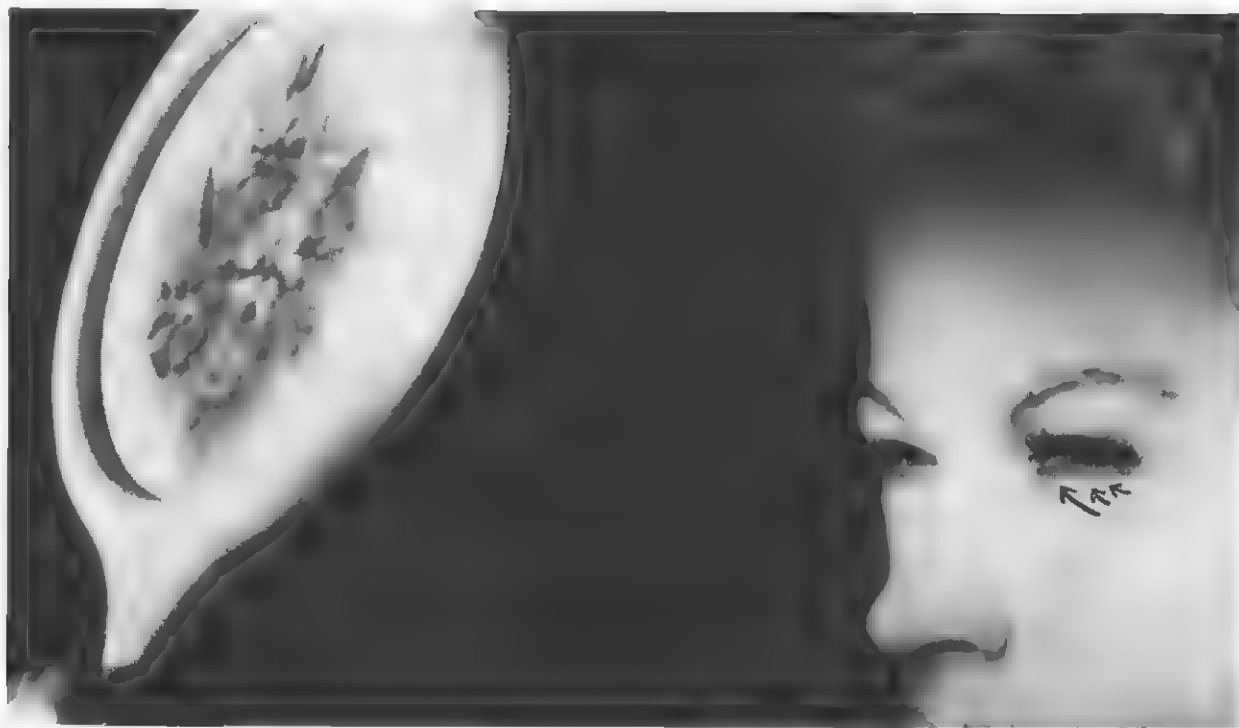
To Fill Out Hollowness & To Remove Circles (Due to Tiredness) & To Remove Lines



— Sitting position.

a) Hold mirror in hand and look straight into the mirror in front of you.

b) Then lower head somewhat so that you have to look up slightly to see your eyes in the mirror. DO NOT raise eyebrows.



c) In even movements raise lower eyelids upward to the center (blinking).

d) Notice that by your will you can move each wrinkle individually or all together, hence every wrinkle in the lower eyelid is a muscle. Please also observe that every one of those wrinkles performs diagonally upward toward the nose.



e) Close both eyelids in center position tightly and hold tightness for 3 counts. After each count breathe deeply.



- f) With closed eyelids return lower eyelid muscles (like slowly falling asleep).

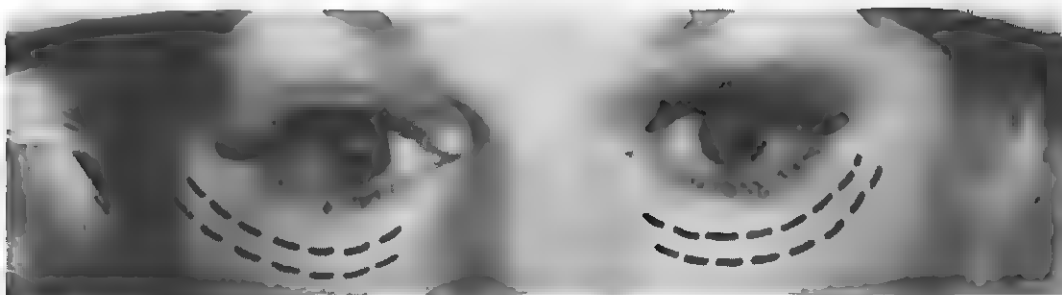
Purpose: Moving designated muscles freely and without tension to their fullest range.

Note: Do not push the lower lid muscles with your cheek muscles.

Refer: Page 65—AIM: 10 steps and keep eyes closed for 3 counts; return muscles in 10 steps.

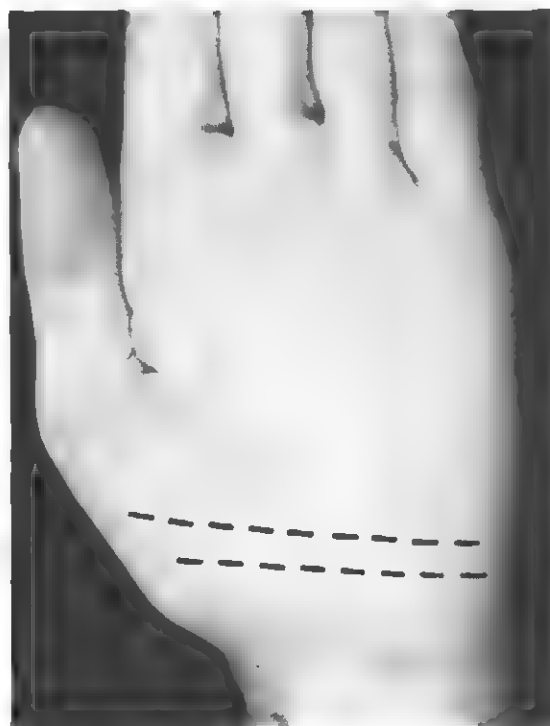
Frequency: Once or twice a day 5 times in succession.

ISOMETRIC EXERCISE:

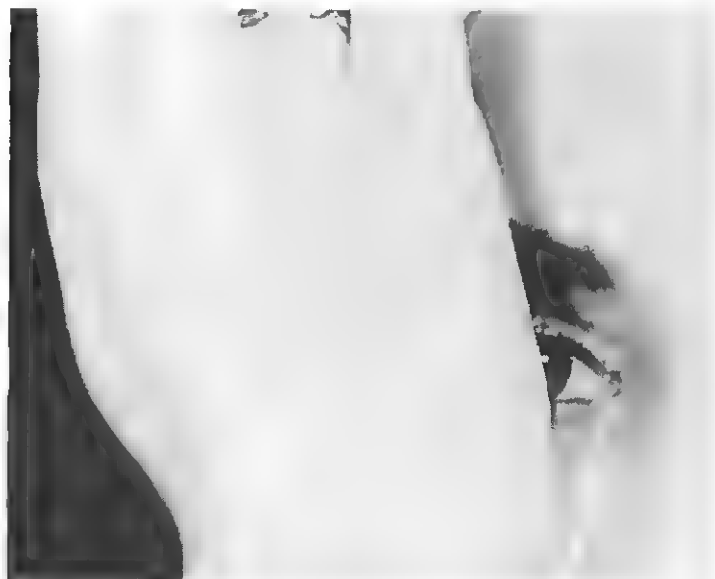


- Do not attempt unless PRELIMINARY PRACTICE has been mastered.
- Sitting position. Mirror standing in front of you.
- Work on both lower eyelids simultaneously.
- Apply some cream to skin of lower eyelid area.
- Lie tissue napkins (cut into approximately $2\frac{1}{2} \times 2$ ") over creamed area to avoid slipping off with the resistance.
- Rest elbows on table.

Step 1. Fit lower part of hands (see diagram) flat and carefully—so as not to push skin—on the edge of the bone below eyes.



Step 2. Press against edge of bone for the count of six. Pressure should be gradually from soft to hard. Now hold pressure firm and steady for resistance.



Step 3. Against this resistance, gradually raise lower eyelids upwards as you have practiced in your Preliminary. Your mind should control the muscle movements—a step to a count.

Step 4. At the center of the eyes, close eyes tightly and take a deep breath.

Step 5. Slowly return lower eyelids to starting position and open eyes.

Step 6. Release resistance and remove hands.

Step 7. Evaluate results in your mirror and adjust if necessary the hand placement for consequent application.

Purpose: Expanding designated muscles freely to their fullest range.

Caution: If the area below the eyes shows considerable puffiness due to fatty tissue or fluid retention, do not apply this resistance exercise, but the Preliminary only. The Isometric, however, may be most beneficial for slight puffiness resulting from fluid retention (edema) due to lack of circulation in that area.

Note: The skin in the lower eyelid area is very thin, therefore, moving the sensitive skin by hands has to be avoided. The benefit from the exercise is great if precisely done, however, slipping off with the resistance or pushing with the hands has to be avoided. Every hand is different and one has to experiment to see which part of the hands fits best on the edge of the bone. If hands or fingers do not fit, take them straight off and try again until you find the right position. Use even pressure during the exercise.

Refer: Page 65—AIM: 8 steps upward and keep eyes tightly closed for six counts, returning muscles in ten steps.

Frequency: Daily—five times in succession. Fingers must be removed and results observed after every performance. Apply some cream before every exercise application.

Results: If performed correctly, the results from each performance are instantaneously miraculous.

Crow's Feet



Crow's feet are expression lines caused by the habit of squinting. The lines may be only "skin deep" and, therefore, can be ironed out of the skin by the principle of ironing a wrinkled cloth. However, if the crow's feet have inhabited the contour then we have to restore the muscles involved through an isometric exercise. An overlapping upper eyelid may also appear in the form of crow's feet. However, since these particular lines are caused by elongated upper lid muscles it can be eliminated only by exercising the cause.

ENCOURAGEMENT: . . . *"I am amazed at the way the crow's feet and wrinkles around my eyes are disappearing already. It just doesn't seem possible at my age (66 years) but I am so encouraged and will keep right on with it."*

G. M. P., Los Angeles, Calif.

. . . *"How could I explain this to my employer? Today I stayed home from work because I felt ill. I was happy to have had the opportunity to watch your TV program. Tomorrow, I am returning to work without crow's feet and a fresh and young look around my eyes which my employer has never seen on me before."*

B. T., Los Angeles, Calif.

Iron Out Crow's Feet Lines From the Skin



Wherever we have a line or lines in the skin (not referring to contour lines caused by collapsed or misformed muscles) we can iron those lines out of the skin by the principle of ironing a wrinkled cloth.

- Sitting position; elbows resting on table. Look into mirror.
- Apply some cream over the crow's feet lines. Place a tissue napkin over the creamed area.

- a) The wrinkled skin is our cloth which we have moistened with the cream.
- b) The ironing board is a firm bone underneath the wrinkled skin.
- c) The iron itself is a flat and firm pressure by our hands.



Step 1. Lift eyebrows somewhat up and place flat part of hands or thumb beside eyes, covering the wrinkled skin area including the edge of the bone.

Step 2. Press from soft increasingly to utmost firmness while you count slowly to 15.

Step 3. Release pressure gradually to the count of 10.

Frequency: Once a day 3 times in succession.

Results: If done properly, lines will be diminished. Remaining lines indicate insufficient flat or firm pressure in this area. Treat such lines separately.

Note: Squinting, of course, has to be avoided! What lasting good is it to iron out wrinkles from your garment when you sit down again and put them back in?

EXERCISE No. 11

**ISOMETRIC
EXERCISE:**

To Remove Crow's Feet
From the Contour



- Do not attempt unless PRE-LIMINARY PRACTICE on pages 151-153 has been mastered.
- Sitting position. Look into mirror.
- Apply some cream over the crow's feet lines. Place a tissue napkin over the creamed area.

Step 1. Lift eyebrows up and fit tip of thumbs or palm of hands flat against the bone beside the eyes, including the edge of this bone.

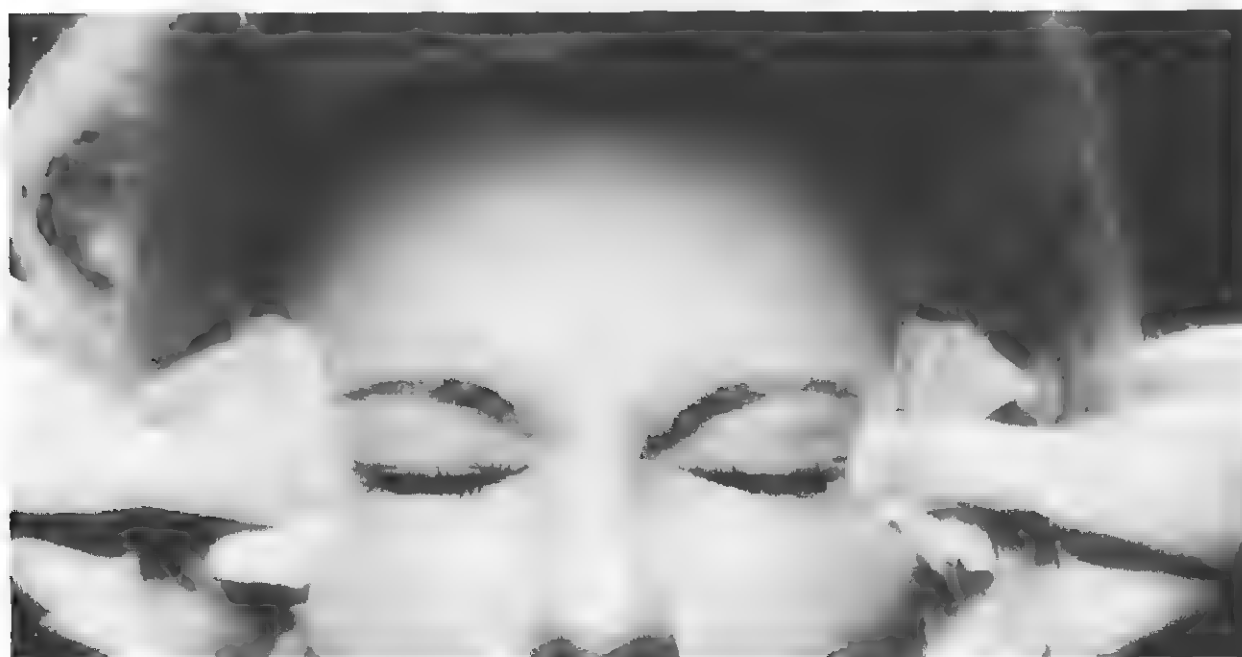
Step 2. Press from soft increasingly to utmost firmness for 5 counts and keep this position for resistance.

Step 3. Release eyebrows.



Step 4. Against this resistance lift lower eyelids slowly to the center as you have practiced in the PRELIMINARY PRACTICE.

- a) while looking up
- b) without frowning



Step 5. Close eyes tightly at center and keep them closed for 3 counts.



Step 6. With closed eyes, return muscles downward.

Step 7. Now release and remove resistance.

Purpose: Expanding designated muscles freely and to their fullest range without tension or help by other muscles.

Note: Check that you do not scowl during muscle performance.

Refer: Page 65—AIM: 20 steps, keep eyes tightly closed for 6 steps; return muscles in 10 steps.

Frequency: Once a day 5 times in succession. Hands must be removed and results observed after each performance.

Results: If performed correctly the results from each performance are instantaneously miraculous! A remaining line indicates that you either have not resisted this particular muscle or you have not moved it.

EXCERPTS FROM TESTIMONIALS

.

. . . For the first time, I have watched my mother doing the exercises advocated on your program. She has been doing them for several weeks and our whole family has noticed the improvement. Although I am only 16, I would like to begin them in time to completely avoid wrinkles on my face.

- A. G. ; Los Angeles, CA

.

. . . Your face lifting exercises are, indeed, an answer to my prayer. The results are absolutely a miracle. I had wonderful comments from my neighbors.

- G. T. ; Las Vegas, NV

.

. . . You are absolutely heaven sent! I don't know when anything has excited me as much as your program. I will be 56 this year and as far as I was concerned, I looked twice that. The sags and droops were so pronounced that I mentally drooped too. I could exercise and become more supple - keep my weight down, and dress as becomingly as possible - but the droopy face was always the same. One morning, I went through all the exercises with you on T. V. while my husband was watching. He expressed great amazement when my jowls practically disappeared right before his eyes. I have noticed many women friends peering at me with searching eyes . . . and now I tell everyone who will listen about you.

- Mrs. K. ; Pasadena, CA

.

. . . Having been a motion picture actress, now retired, I am getting satisfactory results from the exercises. Even my husband notices an improvement and encourages me to exercise each day.

- (Confidential)

. . . Thousands and thousands of women could not help but be happy when they could see the results of your exercises. This could not help but bring a chain reaction of happiness in the home - also outside the home - for how could any woman have unkind thoughts or feelings for any one when she is so happy looking at herself and seeing the years gone from her face through the use of your exercises?

- Mrs. A. M. M.

. . .

. . . I bless the day I watched you, as I have learned so much that has helped me now in years to come. As far I am concerned, your facial exercises were sent from heaven from you to us.

- R. D. P. ; Granada Hills, CA

. . .

. . . You are solving my problem! I have been 25 pounds overweight for several years. I am now 40, plus a few, years old. I have been so discouraged by my "droopy puss" that I would toss my diet out of the window, preferring a plump face and tummy. I started dieting 2 weeks ago, inspired by your specialized exercises - and I am thrilled to say that I have lost my first five pounds and my face has better tone than beffore. My doctor will love you.

- A. W. ; Sepulveda, CA

. . .

. . . I have a copy of your book "Face Lifting by Exercise", am following your T.V. program, and am most enthusiastic about the results I am having. This is the best thing that has happened to me in a long time; I want to pass the news along to others.

- S. W.

. . .

. . . I receive the most extravagant compliments about my appearance. I am 41 1/2 - people always guess me to be 31 or 26 - and recently, some lady whom I had met several times said she had thought I was about 23. Isn't that something? Thank you for this wonderful system of facial rejuvenation which you have revealed.

- B. C. ; Woodland Hills, CA

. . . My mother and I watch your program faithfully and have benefited very much from your exercises.

- H. D. ; Torrance, CA

. . . .

. . . I have only been with your television program a short while, and the improvement in my face is almost unbelievable. Thanks for giving me a complete new lease on life, for I had given up hope until I found you!

- Mrs. C. R. B. ; Covina, CA

. . . .

. . . I just passed my 42nd birthday and people tell me that I look like I am about 26 . . . thanks to you.

- Mrs. L. K. ; Ventura, CA

. . . .

. . . Your facial exercises have done far more for me the past few months than my 2 facial exercise machines have in years. At 34, I look much younger than I did 8 years ago. Nothing I can say could really express just how grateful I am to you.

- S. F. J. ; St. Paul, MN

. . . .

. . . I have seen all your models and the miracles you performed on each of them.

- M. M. ; San Pedro, CA

. . . .

. . . Thank you so very much for making life so much more interesting for me. I raised 5 wonderful children and when they married, I took a good look at "me" for the first time in 25 years. I found myself looking much older than I should have, but did not know what to do about it. But about that time, I tuned in your program "Face Lifting by Exercise" - what a break! It was just what I needed. Your exercises really perform miracles. People are saying to me, "What happened to you?" Truly, I already look 10 years younger and have just started!

- O. R. ; Big Bear Lake, CA

. . . After 3 months, I look 35 not 41. My daughter tells me so. I am so grateful!

- Mrs. B. J. A. ; Oceanside, CA

. . .

. . . Your program is a blessing to so many of us. Your exercises have given me a new lease on life, but being a busy business woman and home maker, your time on T.V. is my only indulgence. I see wonderful improvement in my face. My friends look at me and compliment me on how well I am looking. I am quick to tell them about your "Face Lifting by Exercise" method. I hope to have the opportunity to personally show you my good results, for I am 56 years old and like to take pride in my youthful appearance.

- Mrs. T. K. ; Pacific Palisades, CA

. . .

. . . You just don't know how much good you are doing for many of us who want to improve our facial appearance.

- Mrs. C. D. ; Oxnard, CA

. . .

. . . What a wonderful book it is. My face looks so much younger, and it's such a joy to know one can do something about getting older . . . and look younger.

- D. F. ; Lancashire, England

. . .

. . . There are no words to express my enthusiasm about your program. It would take volumes to even try.

- Los Angeles, CA

. . .

. . . What hope you have given to all women. I cannot bear to think what it would be like never to have discovered your method of regaining a more youthful face and your helpful hints on proper care for the skin.

- A. M. ; Huntington Park, CA

. . . May I add my voice to the many singing your praise! Your exercises are the most wonderful Christmas present anyone can ever receive.

- J. H. ; Brea, CA

. . . .

. . . I met a woman a month ago who had the most beautiful face. She looked about 25 or 26. She told us she was 46 years old. She also told us about your method.

- S. H. ; North Hollywood, CA

. . . .

. . . I would like to order the book "Face Lifting by Exercise." I have seen the results and they are amazing!

- B. A. ; Nashville, TN

. . . .

. . . I recently ordered your book as a gift for my mother. Stated simply, she now looks 15 years younger! Please send me a copy as soon as possible; all I can say is, "I'm anxious to begin!"

- D. A. ; Los Angeles, CA

. . . .

. . . I just got hold of your book and I would like to say that it's fantastic! I believe it was the best gift I ever received. My sister sent me the book from the US. I have just tried a few times, and I can already see the results.

- M. Y. D. T. ; Hongkong

. . . .

. . . I do want to tell you again about the change that came into my life when my face returned to all its youthful contour. Of course, we all want to look our best, but when you please your husband so much that he raves and raves about the change in your face and throat - and what it does to your over-all appearance - then that is happiness!! I am 66 years old, and I am told over and over that I only look 45. In fact, I have been guessed less than that!

- R. R. ; Calabasas, CA

. . . Your book was suggested by my surgeon following facial/maxilla/mandible reconstruction.

- J. M. M. ; LA

. . .

. . . I bought your book and find it excellent as it definitely produces amazing results.

- M. M. ; Australia

. . .

. . . I have had very good results with my exercises. Not bragging, but next month I will be 64 years old and most people judge me to be 40 or 45 years old!

- A. P. ; Shelbyville, KY

. . .

. . . Words are inadequate to tell you what your exercises and products have done for me - it's really a miracle. To me, you deserve a medal for the greatest morale builder in our country. Any woman using your exercises faithfully can watch the years roll off - now what could be better for the morale?

- Mrs. A. H. M. ; Woodland Hills, CA

. . .

. . . I am so thrilled with your wonderful program, you are truly heaven sent! God bless you in your work.

- Mrs. E. M. ; Culver City, CA

. . .

. . . I am extremely happy with the progress my appearance has made in just over a week. The results I achieved by doing the exercises are fantastic!

- E. S. M. ; Sharjah United Arab Emirates

. . .

. . . Bless you for coming along with your wonderful method. I am eternally grateful to you.

- M. L. ; Pacoima, CA

. . . Your exercises are giving me a real "lift" . . . literally and figuratively. Please, please, please continue forever!

- Mrs. S. L. ; Los Angeles, CA

. . . .

. . . I am delighted with the facial exercises. I have been doing them religiously for the last three months and have wonderful results. My face is back to its original contour. Many thanks. At first my husband thought I was crazy, but now, even he admits he can see a big difference!

- V. H. ; Warwickshire, England

. . . .

. . . Thanks to you, I have almost completely reconstructed my face as it was 20 years ago. How wonderful to have back the face I thought I had lost forever!

- C.A. ; Hollywood, CA

. . . .

. . . Please note the change of name. For the last three years I ordered everything under the name of Helen Foster. Now, it is Mrs. Alex Gradney . . . thanks to your wonderful exercises and products.

- Mrs. A. G. ; Beverly Hills, CA

. . . .

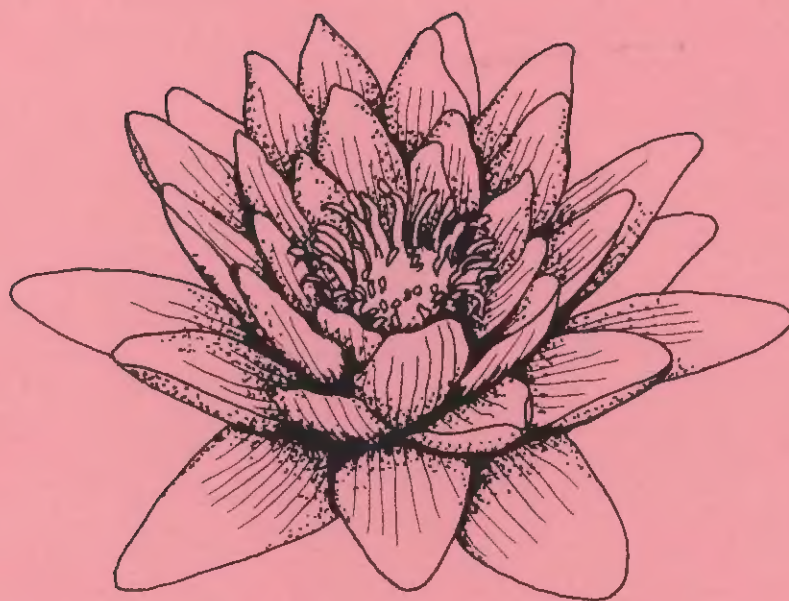
. . . I'm ordering your book "Face Lifting By Exercise" for a young lady who has a facial paralysis and whose doctor suggested she read it. Therefore, we would greatly appreciate your rushing it to us.

- S.T. ; Tyler, TX

. . . .

. . . For years I have watched my friends age and watched favorite film stars change radically in appearance, but my own face does not age . . . does not get older. You will never know how many times I have faced myself in the mirror and whispered, "Thank God for Senta Rungé!"

- C. H. ; Los Angeles, CA



Santa Maria Runge's

FACE LIFTING BY EXERCISE

CONTAINS THE ANSWER TO EVERYONE'S PRAYER
... A NATURAL METHOD TO PRESERVE THE YOUTH
AND BEAUTY OF THE FACE.